

University of Dundee

DOCTOR OF PHILOSOPHY

On the Road to Meikle Seggie

Richard Demarco's Edinburgh Arts Journeys 1972-80

Sutherland, Giles

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2020

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ON THE ROAD TO MEIKLE SEGGIE

**Richard Demarco's
Edinburgh Arts Journeys
1972-80**

G. H. Sutherland
Volume 2

A thesis submitted
in fulfilment of the requirements of
The University of Dundee
for the degree Doctor of Philosophy

July 2020



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Volume 2 Appendices

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MEMO FROM DR EUAN MCARTHUR, FEBRUARY 2013, DISCUSSING PHD STRUCTURE, THESIS AND CONTENT

Appendix 1.0

*MEMO FROM DR EUAN MCARTHUR, FEBRUARY 2013,
DISCUSSING PHD STRUCTURE, THESIS AND CONTENT*

Dear Giles,

Mick and I have had a chance to discuss your outline structure, but we both felt that first we need to address together something more fundamental, that is, the need for a thesis that will drive the whole enterprise, and from which the structure will arise. This really reflects the nature of a PhD, which requires concentration and critical focus. It seems to me that the components of a thesis are there, and that we need to draw them out explicitly. Once that is done, structure will follow and the scheme for on-going research will become clearer. So, let's leave the issue of structure aside for the moment.

Going back to basics, Demarco's creative contribution rests primarily on his bringing together artists and others, in a range of contexts, in Scotland and internationally. The pedagogical-creative journey became one characteristic means by which he did that, some short, some extending over weeks and months. Why he did that is a question no one until you has asked; no one has critically examined the events themselves (many well documented) and no one has evaluated their significance or achievement. That could stand as the essence of a thesis and has the virtue of being simply stated.

Behind that lie more detailed questions that could be rewarding to explore, for example, some that arise from the relationship Demarco had with Beuys. Part of the thesis could be to explore the issue of whether Beuys's idea of the 'social sculpture' was an influence (the ideal of the artist-teacher was certainly shared by them). These may point to an affinity between both men's way of thinking, that is, their hope to achieve some sort of

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MEMO FROM DR EUAN MCARTHUR, FEBRUARY 2013, DISCUSSING PHD STRUCTURE, THESIS AND CONTENT

'healing' of post-War Europe. That in turn makes me wonder about any parallel between Beuys's FIU and the Edinburgh Arts journeys (his 'great' which must be addressed, I think), which were a sort of peripatetic 'free university' (and like the FIU, had recognised credit carrying status).

This is not to suggest that your project should be overly focused on Beuys, rather to suggest that his importance for Demarco's thinking would provide a solid platform for everything else. Both Mick and I agree with you that Demarco's work in Eastern Europe is essential to your exploration of his 'road'. So, as a first step before thinking about structure, it would be worth pausing to identify the questions or issues that animate your own journey. Once we have a good idea of those, we can look at the structure afresh, and that should clear the way ahead towards the Transfer meeting in the autumn.

I hope that's helpful. In the meantime, I'd be grateful if you'd send me your 'core' bibliography and sources to date: it would be useful to have that now, so that Mick and I can offer any suggestions for additions.

DR EUAN MCARTHUR, FEBRUARY 2013

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SELECTED CHRONOLOGY OF EXHIBITIONS 1963-2010
[SOURCE: ‘10 DIALOGUES’]

Appendix 1.1

SELECTED CHRONOLOGY OF EXHIBITIONS 1963-2010

This chronology builds on earlier work by John Martin, Stephen Robb and Richard Demarco. It has been edited and expanded to highlight exhibitions, performances, projects and other events presented by, or with the involvement of, Richard Demarco, in which European artists were shown in Scotland, where Scottish artists were shown in mainland Europe, and all exhibitions in which the Scottish artists in 10 Dialogues exhibited. Wherever possible, the countries of origin of mainland European artists have been shown in brackets following the first occasion on which their names appear in the chronology. In the case of exhibitions drawn from countries that are identified in exhibition titles, the information is not given after individual names, except when an artist has a different country of origin from the one they have been associated with.

Exhibitions were at the Richard Demarco Gallery in the following premises: 8 Melville Crescent (1966-74); 142 High Street (1974-75); Monteith House, 61 High Street (1975-80); 18a Great King Street (1980-82); 10 Jeffrey Street (1982-86); 17-21 Blackfriars Street (1986-92); and at various temporary venues or other galleries between 1974 and 1986, including Gladstone’s Court (179 Canongate) and the Fruitmarket Gallery. The Demarco European Art Foundation has been based at St. Mary’s School (York Lane/Albany Street; 1993-98); New Parliament House (1998-2005); The Barn Gallery, Skateraw, East Lothian (2005-09) and Craigcrook Castle (2009-present). Exhibitions were held at these locations and at other temporary venues. All exhibitions were in Edinburgh, unless otherwise stated. Exhibitions and events are listed by month when this is known. In cases where this has not been established but the year is known, exhibitions are listed at the end of each year’s data.

*Significant exhibitions, particularly of European artists in Scotland and Scottish artists in Europe are shown in bold type, as are the names of artists in **10 Dialogues**, wherever they appear in the chronology. A fuller chronology can be found at the Demarco Digital Archive website (www.demarco-archive.ac.uk) which is updated as further research is undertaken.*

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SELECTED CHRONOLOGY OF EXHIBITIONS 1963-2010
[SOURCE: '10 DIALOGUES']

Traverse Theatre Gallery

1963 *Exhibition of Polish artists.*

1964 (August/September) *Traverse Festival Exhibition of International Contemporary Art:* Mark Boyle, Xavier Corbero (Spain), William Featherstone, Esther Gentle, Olivier Herdies (Sweden), Allen Leepa, Abraham Rattner, at the Bank of Scotland premises, 97-99 George Street, Edinburgh.

(December) *Christmas Exhibition:* William MacTaggart, Anne Redpath, John Houston, Elizabeth Blackadder, David Michie, Alberto Morrocco, George Mackie, Edward Gage, John Martin, Frances Walker, Barbara Balmer, Olivier Herdies, Julian Snelling, Richard Pinkey.

1965 (January) *Alan Harrison Collection*, including: Karel Appel (Holland), Patrick Heron, Derek Hirst, William Johnstone, Allen Jones, Louis Le Brocquy, William MacTaggart, Henry Moore, Henry Mundy and Graham Sutherland.
Yago Pericot (Spain), Paintings.

(December) *Christmas Exhibition:* John Armstrong, Derek Ashby, Barbara Balmer, Elizabeth Blackadder, Kristjan Davidsson (Iceland), Richard Demarco, William Featherstone, Patrick Heron, Sean Hignett, John Houston, Ian McKenzie Smith, Harry More-Gordon, George Mackie, John Martin, David Michie, Gary Sergeant, Rick Ulman, Bryan Wynter.

1966 (March) Yago Pericot (Spain).

(March/May) *Traverse Gallery Artists* at Derwent College, University of York: John Armstrong, Derek Ashby, Elizabeth Blackadder, Martin Bradley, William Crozier, Alan Daiches, Kristjan Davidsson, William Featherstone, Patrick Heron, John Houston, Frank Phelan, Ian McKenzie Smith, Julian Snelling, Bryan Wynter.

(April/May) Knud Anderson (Denmark). (April/May) *40 Polish Film Posters.* Kristjan Davidsson.

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SELECTED CHRONOLOGY OF EXHIBITIONS 1963-2010
[SOURCE: '10 DIALOGUES']

Richard Demarco Gallery

1966 (August/September) *Inaugural Exhibition*: group show of paintings, sculpture and prints by 50 artists including Milton Avery, Elizabeth Blackadder, Jack Bush, Lynn Chadwick, William Crozier, William Featherstone, Sam Francis, Terry Frost, Henri Hayden (France), Josef Herman (b. Poland), Patrick Heron, Ivon Hitchens, John Houston, John Hoyland, Alfred Manessier (France), Victor Pasmore, Robin Philipson, John Piper, Serge Poliakoff (b. Russia), Ceri Richards, Leonard Rosoman, Ian McKenzie Smith, Graham Sutherland, Joe Tilson, Alan Wood, Bryan Wynter, R.B. Kitaj, Sydney Nolan.

(October) Jorge Castillo (Spain).

(December) *Christmas Exhibition*: group show of paintings, sculpture and prints by 126 artists including Karel Appel, John Bratby, Robert Callender, William Crozier, Joan Eardley, Max Ernst (Germany), Elizabeth Frink, Terry Frost, Group One Four, Josef Herman, John Houston, John Knox, Lucebert (Holland), Victor Pasmore, Patrick Proctor, Sartorius, Terry Setch, Graham Sutherland, Michael Tyzack, Tony Underhill, Bryan Wynter.

1967 (March) *Contemporary Italian Art*: works by 37 artists including Valerio Adami, Enrico Baj, Alberto Burri, Giuseppe Capogrossi, Pietro Consagra, Lucio del Pezzo, Lucio Fontana, Fabro, Jannis Kounellis (b. Greece), Pietro Manzoni, Pino Pascali, Salvatore Scarpitta, in collaboration with the Galleria Nazionale d'Arte Moderna, Rome. Then at the Museum of Modern Art, Oxford and the Ulster Museum, Belfast.

(April) Martin Bradley, John Christoforou (France), Cecil King.

(May) 15 *British Painters* at Union of Warsaw Artists, Poland: William Crozier, the Earl Haig, Patrick Heron, John Houston, James Howie, Justin Knowles, John Knox, David Michie, **Rory McEwen**, Frank Phelan, Robin Philipson, Michael Tyzack, Tony Underhill, Alan Wood and William Wright.

(August/September) Festival Programme: Group show of 53 artists.

Six One-Man Shows: William Crozier, Nicholas Georgiadis (Greece), James Howie, Tony Underhill, Tess Jaray, William Wright; and Group One Four, at Edinburgh College of Art.

Prints from Editions Alecto, London Graphic and Maltzahn Gallery. *Open Air*

Sculpture: group show including Burt, Dee, Featherstone, Gilbert, Hudson, Mitchell and Negret, at Goldberg's Store.

1st Edinburgh Open 100: open submission, selected group show at David Hume

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Tower, University of Edinburgh. The exhibition was opened by Jennie Lee (Minister for the Arts) and the main prize winners were Robyn Denny, John Hoyland and Victor Newsome.

(October) 16 Polish Painters: Maria Anto, Janusz Eysymont, Ryszard Gieryszewski, Jan Karczewski, Aleksander Kozyski, Wladyslaw Krolikiewicz, Wieslaw Kruczkowski, Grzegorz Morycinski, Andrzej Mozjeko, Juliusz Narzynski, Antoni Oledski, Roman Opalka (b. France), Barbara Szubinska, Anna Trojanowska, Irene Wilczynska and Maria Zaboklicka-Budzichowa.

(December) Four One-Person Exhibitions: Aurelia Munoz (Spain), Sax Shaw, David Partridge, Julian Snelling.

1968 (February) Gobelin Tapestries by Tamara Hans-Jaworska (Poland). **(May) Rory McEwen**, glass and polarizing perspex sculptures. **(August/September)** Festival Programme:

Canada 101: 22 Canadian artists including Jack Bush, Greg Curnoe, Yves Gaucher, Les Levine, Guido Molinari, Garry Lee-Nova, Michael Snow, N. E. Thing Co., Claude Tousignant, Joyce Wieland, at Edinburgh College of Art, with programme of films shown as part of the Edinburgh International Film Festival.

Group Show of 53 artists.

Group Show of 14 artists at North British Hotel.

Open Air Sculpture and Painting: group show of 34 artists at Hopetoun House.

Geometric Abstraction, Light and Movement, Optic and Kinetic Art: group show of 30 artists from Galerie Denise Rene (Paris): including Josef Albers (Germany), Hans Arp (Germany), Robert Delauney (France), August Mack (Germany), Victor Vasarely (Hungary) at Goldberg's Store.

Two One-Person Exhibitions: Menashe Kadishman, Amikam Toren, at Goldberg's Store.

(November) Franciszka Themerson (b. Poland), James Morrison, Alexander Cree.

1969 (March) 4 Romanian Artists: Ion Bitzan, Peter Jacobi, Ritzi Jacobi, **Paul Neagu** (then at Aberdeen Art Gallery).

(August/September) Festival Programme:

Six One-Man Shows: William Crozier, James Howie, **Paul Neagu**, Yago Pericot, William Scott and **Rory McEwen** (steel sculpture, glass and polarized perspex sculpture, The Tweed Road installation).

Geoff Moore's *Moving Being Dance Company* with the Incredible String Band.
Recitals by Salamat and Nazakat Ali Khan.

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[SOURCE: '10 DIALOGUES']

(October) Pat Douthwaite. Michael Roschlau (b. Germany).

Experimental Poetry: Visual, Concrete and Kinetic, by Ian Breakwell, Bob Cobbing, John Furnival, Dom Sylvester Houedard, Edwin Morgan, William Burroughs.

Lindsay Kemp, *The White Pantomime*.

1970 (January) *A Sequence of Ragas*: paintings by Peter Lloyd Jones.

Carosi, Photographs (Italy).

Small Scale 3-D Art: Robert Downing, William Featherstone, Group One Four, John Knox, Ovidiu Maitec (Romania), **Rory McEwen**.

Ryszard Wawro (Poland): Works on Paper.

Visit to Dusseldorf at the invitation of the Government of West Germany

(May) *Art From Malta*: Richard England, Mary de Piro, Envin Cremona, Gabriel Caruana.

(May) Preliminary visit by **Joseph Beuys** (Germany), during which **Rory McEwen** filmed *Joseph Beuys in Scotland* and Mark Littlewood filmed **Beuys' action** on Rannoch Moor (*Moorfilm*) which became part of *Celtic (Kinloch Rannoch): Scottish Symphony*, performed with Henning Christiansen (b. Denmark) as part of *Strategy: Get Arts*.

(August/September) Festival Programme:

Strategy: Get Arts: H.P. Alvermann, Bernhard Becher, **Joseph Beuys**, Claus Bohmler, George Brecht (b. USA), Peter Bruning, Henning Christiansen, Friedhelm Dohl, Robert Filliou (b. France), Karl Gerstner (b. Switzerland), Gotthard Graubner, Erwin Heerich, Dorothy Iannone (b. USA), Mauricio Kagel (b. Argentina), Konrad Klapheck, W. Knoebel, Christof Kohlhofer, Ferdinand Kriwet, Adolf Luther, Heinz Mack, Mommartz, Tony Morgan (b. England), Blinky Palermo, Sigmar Polke, Erich Reusch, Gerhard Richter, Klaus Rinke, Dieter Rot, Reiner Ruthenbeck, Daniel Spoerri (b. Switzerland), Andre Thomkins (b. Switzerland), **Gunther Uecker**, Franz Walther, Gunter Weseler, Stefan Wewerka, in association with Kunsthalle Dusseldorf, at Edinburgh College of Art.

Sound in Space: installation by Keith Critchlow with music by Alan Hacker, Harrison Birtwistle and others, at Edinburgh College of Art.

16 Industrial Scarecrows: David Tremlett at Goldberg's Store.

New Directions: Michael Docherty, Pat Douthwaite, **Rory McEwen**, Alistair Park, Horia Bernea (Romania), **Paul Neagu**, Pavel Ilie (Romania).

(October/November) *Wool Redefined*: Stephen Buckley, Michael

Docherty, Alistair Mackintosh, **Rory McEwen**.

Pavel Ilie and **Paul Neagu** at Birmingham University.

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1971 (January) *Four One-Person Exhibitions*: Michael Craig-Martin. Phillipe Mora. Gordon Bryce. Li Yuan Chia.

(January) Horia Bernea and **Paul Neagu** at Sigi Krauss Gallery, London.

(February) *Five Belgian Artists*: Willem van Hecke, Octave Landuyt, Jan Beekman, Marcel Broodthaers, Maurice Roquet.

(February) Horia Bernea and **Paul Neagu** at Compass Gallery, Glasgow.

(April) *Two One-Person Exhibitions*: Eric Ritchie. Jozef Szajna (Poland).

(August/September) Festival Programme:

Romanian Art Today: Horia Bernea, Ion Bitzan, Radu Dragomirescu, Serban Epure, Pavel Ilie, Ovidiu Maitec, **Paul Neagu**, Ion Pacea (b. Macedonia), Dieter Sayler, Vladimir Setran, Radu Stoica, Group Sigma One, then to the MacRobert Arts Centre, University of Stirling.

Associated performance programme of dance (Miriam Raducanu and Gheorghe Caciuleanu) and poetry readings (Miran Sorescu).

Leonce and Lena, Bulandra Theatre Company directed by Liviu Ciulei at the Lyceum Theatre.

(November) Textiles, Edy Lyngaas. Prints: Norman Ackroyd, Michael Peel, Ed Ruscha, Stefan Wewerka.

(December) *Two Scottish Artists*: Ainslie Yule, John Busby. *Two English Artists*: Derek Hyatt, Alan Robb.

1973 (February) Prints, Claude Tousignant. Branko Miljus (Yugoslavia). Paintings, Robert Lostutter and Ed Paschke, in association with Gallery Dezon-Zaks, Chicago.

(March) *Constructed Environments*: Pavel Ilie (at the Demarco Gallery and Turnhouse Farm, in collaboration with Robert Allinson).

(July/August) *Edinburgh Arts 1973, Summer School*:

Based in Edinburgh, with visits to Glasgow, Argyll, Perthshire, Fife, Stoneypath, and Inchcolm Island (Firth of Forth). Lecturers included Jenny Agutter, Lindsay Anderson, **Joseph Beuys**, Tina Brown, Peter Cook, **Tadeusz Kantor**, Hugh MacDiarmid, George Melly, Edwin Owre, Jeff Polken, Patrick Reyntiens, Peter Selz, Margaret Tait. Events included ***Rhythm 10*** by **Marina Abramovic**, ***A Homage to Anacharsis***

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Cloots (the Twelve-Hour Lecture) by **Joseph Beuys**, *Formula X* lecture and installation by Zbigniew Makarewicz, performances by Rasa Todosijevic and Gergelj Urkom, at Melville College. New Mountain Dance and Tom Marioni's Museum of Conceptual Art Ensemble, at St Mary's Cathedral.

(July) Campbell (Tam) MacPhail at the Foksal Gallery, Warsaw, in association with the Richard Demarco Gallery.

(August) Heron van Stadik partnership: Katherine Heron and Leon van Stadik (Holland)

(August/September) Festival Programme:

Seven French Artists: Christian Boltanski, Jean Le Gac, Wolfgang Gafgen, Gerard Gasiorowski, Gerard Titus-Carmel, Etienne Martin, Vladimir Velickovic (b. Yugoslavia).

The Austrian Exhibition: Gottfried Bechtold, Gunther Brus, Anton Christian, Heinz Gappmayer, Bruno Gironcoli, Roland Goeschl, Hans Hollein, Richard Kriesche, Robert Leitner, Herman Nitsch, Oswald Oberhuber, Max Peintner, Walter Pichler, Karl Prantl, Arnulf Rainer, Mario Torzic, Turi Werkner, with films by Marc Adrian, Valie Export, Kurt Kren, Peter Kubelka, Ernst Schmidt, Peter Wiebel (then at the Institute of Contemporary Art, London, September).

Eight Yugoslav Artists: exhibition, performances and films by **Marina Abramovic**, Radomir Damjan, Nusa and Sreco Dragan, Nesa Paripovic and Zoran Popovic; Rasa Todosijevic and Gergelj Urkom. (Performances by **Abramovic**, Todosievic and Urkom were presented at Melville College as part of *Edinburgh Arts*, as noted above.)

Lovelies and Dowdies by S. I. Witkiewicz: Cricot 2 Theatre directed by **Tadeusz Kantor** at Forresthill poorhouse (then at the Old Fishmarket, Glasgow).

(October) Three Scottish Artists: John Knox, Iain Patterson, **Ainslie Yule**, at Galleria del Cavallino.

(October) Gradually Going Tornado, performance by **Paul Neagu** in Aberdeen for the Grampian Television series, **Images**, the content for which was selected by Demarco.

1975 (February/March) Paul Neagu Exhibiting as the Generative Art Group at the Saltire Society.

(April/May) Scottish Sculpture '75': Fred Bushe, Michael Docherty, Jake Harvey, Jake Kempself, John Kirkwood, James McGlade, Campbell (Tam) MacPhail (b. USA), Glen Onwin, Alistair Park, Bill Scott, **Ainslie Yule**, at Scottish Arts Council's Fruitmarket

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Gallery (then to Leeds and Glasgow).

(June/July) Edinburgh Arts 1975, Summer School:

To Callanish from Hagar Qim. Journey (first part): Malta, Italy, Yugoslavia. Exhibition at National Gallery of Malta: Anselmo Anselmi, Peggy Stufi (Malta). Performances at Manikata by Barbara Kozłowska (Poland), Zbigniew Makarewicz, Bryan Macdonald, Paolo Patelli.

Exhibition at Incontro Internazionale di Arte, Rome: work by Jimmy Boyle, Roland Henssler, **Paul Neagu**, Tom Ockerse, Jim Sajovic.

Dialogues with artists in Rome (with Achille Bonita Oliva), Florence, Verona. Exhibition at Galleria del Cavallino, Venice: work by Boyle, Martin Bates, Roland Henssler, **Paul Neagu**, Ockerse, Sajovic.

Lectures at Venice and Varese (with Count Panza di Biumo).

Dialogue with Yugoslavian artists at Motovun Istria (including **Marina Abramovic** and Marjan Susovski).

Exhibition at Galleria Valsecchi, Milan.

(December) *Four One-Person Exhibitions*: Tony Urquhart, Eileen Lawrence, Deborah Stern, Christian Vogt (Holland).

1976 (January) *In Defence of the Innocent*: sculptural installation by Jimmy Boyle (represented at exhibition private view by **Joseph Beuys**).

(May/June) *Two One-Person Exhibitions*: Hanspeter Munch (Germany), John Xavier Berger.

(June/August) *Two One-Person Exhibitions*: Horia Bernea, **Paul Neagu**.

(June/August) Edinburgh Arts 1976, Summer School:

A Journey from Hagar Qim to the Ring of Brodgar: from Malta via Sardinia, Italy, Yugoslavia, France, S. W. England, Wales, Ireland, N.W. England and Scotland (Fife, Angus, Aberdeenshire, Caithness and Orkney). Including installations in Malta by Chris Wainwright, Paolo Patelli, Woody van Amen (Holland) and Anselmo Anselmi, and exhibitions at the National Museum of Fine Art, Valetta, and the Galleria del Cavallino, Venice.

(August/September) Festival Programme:

Atelier '76': programme of film, theatre and music, including ***The Dead Class*** by the Cricot 2 Theatre Company, directed by **Tadeusz Kantor** at Edinburgh College of Art (then to Riverside Studios, London in September, then to Cardiff).

(September/October) Jean Hugo, Prints, Drawings and Paintings (France); and Jean

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Hugo, Stage and Costume Designs at the French Institute.

(November/December) *Richard Demarco Gallery Tenth Anniversary Exhibition:*

Selected works acquired from the Demarco Gallery by Scottish public and private collections, including works by Anselmo Anselmi, Wilhemina Barns-Graham, Franco Costalonga, William Crozier, Richard Demarco, Pat Douthwaite, Jake Harvey, Henri Hayden, John Houston, Pavel Ilie, Ritzi Jacobi, **Tadeusz Kantor**, John Knox, Will Maclean, Ovidiu Maitec, Aurelia Munoz, **Rory McEwen**, Ian McKenzieSmith, **Paul Neagu**, Robin Philipson, William Scott, Bill Scott, Gerhard Richter, Jon Schueler, Fred Stiven and Stefan Wewerka.

(December) *Edinburgh Arts Europe 1976:* exhibition and performance involving Jimmy Boyle, Angelo Bozzola, Anne Gauldin, Patricia Leighton, David Leverett, John and Josephine Borg Manduca, James McGlade, John David Mooney, **Paul Neagu**, Nigel Rolfe ('*Mound Man*' performance), Fred Stiven and Chris Wainwright, at Fruitmarket Gallery.

1977 (February) *Two One-Person Exhibitions:* Anna Constantinou (b. Egypt), Diohandi (Greece).

(April) Francois Dolmetsch, Photographs. Mieke Bevelander, Drawings.

(June/August) *Edinburgh Arts 1977, Summer School:*

Journey traversing Scotland, Northern Ireland, Eire, Wales, England, France, Italy, Sardinia and Malta.

(October) Angelo Bozzola. Gillian Singer. Alastair Park. Pat Hallisey.

1978 (February/March) *Edinburgh Arts '77* exhibition (Part One): Alistair Wilson, David Nash, Ivan Osborne, Piccollo Sillani, at Fruitmarket Gallery.

(March/April) *Edinburgh Arts '77* exhibition (Part Two): Chris Castle, Robert Chaplin, Adrian Hall, James Howie, **Paul Neagu**, Mary Rose Pilcher, Joseph Reeder and Keir Smith, at Fruitmarket Gallery.

(June-August) *Edinburgh Arts 1978, Summer School:*

Circular journey beginning in Scotland (including Special Unit, Barlinnie Prison), Fife, Angus, Aberdeenshire, Argyll, Arran, Galloway), Northern Ireland, Eire, Wales, S.W. England, France, Italy and Malta, returning via Sardinia, Italy, France and England to Scotland.

(August/September) Festival Programme:

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Edinburgh Arts 1978: Exhibition including John Carson, Felim Egan, William Heron, Brian King, Emrys Morgan, Claire Smith, Mark Russell, Christine Koenigs and Jody Pinto.

The Art of the Invisible: group show in collaboration with the Bede Gallery, Jarrow.

The Art of the Visible: work by **Paul Neagu**.

18th Century Scottish Gravestones, in association with Canongate Publishing.

(October) *Three Romanian Artists:* prints by Radu Dragomirescu, Radu Stoica, pictographs by Horia Bernea.

Faroese Artists: Joensen Mikenes, Henryk Nyland, Galvurhav Reyni.

Ian Scott - *Orcadian Artist*.

(October) *Two One-Person Exhibitions:* George Levantis (Greece). Elise Taylor.

1979 (March) Anna Constantinou. Guido Sartorelli, Jacki Parry, John Taylor.

(April) *Two One-Person Exhibitions:* Dorothee Bouchard (Germany). Robert Shaw, etchings and aquatints.

(May/ June) Jurgen Partenheimer (Germany).

(June/August) *Edinburgh Arts 1979, Summer School:*

A Quest Through Europe, or, The Long Way Round To The Edinburgh Festival: journey beginning in Scotland (Fife, Angus, Aberdeenshire, Inverness-shire, Eigg, Argyll, Arran, Glasgow, including the Special Unit, Barlinnie Prison), S.W. England; voyage on the *Marques* from Cornwall to Ireland, the Scilly Isles, the Channel Islands and to Brittany; from France to Italy; Corsica, Corfu, Greece and the Cyclades (Paros and Santorini) in collaboration with the Athens Summer School.

(August/September) Festival Programme

Awangarda Polska: in association with Muzeum Sztuki, Łódź, Poland: *10 Polish Contemporary Artists from the Collection of Muzeum Sztuki, Łódź:* Jerzy Bereś, Zdzisław Jurkiewicz, **Tadeusz Kantor**, Edward Krasiński, Roman Opalka, Ireneusz Pierzgałski, Antoni Starczewski, Andrzej Strumiłło, Ryszard Winiarski, Krzysztof Wodiczko, at Gladstone's Court, Canongate. Henryk Stażewski and S. I. Witkiewicz at Fruitmarket Gallery.

Galeria Foksal PSP at the Richard Demarco Gallery (then at Third Eye Centre, Glasgow). An exhibition of documents that explored the history and development of the Foksal, to question the role of the art gallery and the archive as a total work of art.

1980 (January) *Four Exhibitions:* Ewelina Peksowa, *Polish Primitive Painter*. Tom Wilson,

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drawings. Chris Orr, prints. *Edinburgh in the Thirties*, in collaboration with Cranley School for Girls and the Life Association of Scotland.

(March) TO WALK A STONE: 24-hour performance by Alastair MacLennan.

Two German Artists: Heinz-Dieter Pietsch, Ulla Matussek (b. Denmark).

(June/August) Edinburgh Arts 1980, Summer School: Circumnavigation of the British Isles in nine stages on the *Marques*, beginning from Fowey in Cornwall, including visits to the Channel Islands, Wales, Eire, Northern Ireland and Scotland (Arran, Argyll, Iona, Skye, Wester Ross and Orkney), returning by the east coast of England to Fowey. Meetings included with Bryan Wynter and Micheal Tyzack (Cornwall), David Nash (Wales), Lord McLeod of Fuinary (Iona), Ian Noble and Sorley MacLean (Skye), George Mackay Brown (Orkney), **Joseph Beuys** and **Tadeusz Kantor** (Leith).

(August/September) Festival Programme:

Alternative Policies and the Work of the F.I.U. by **Joseph Beuys** and the Free International University at Gladstone's Court, Canongate.

Exhibitions, events and dialogues with **Joseph Beuys**, Pippa Bellasis, Heiner Bastian (Germany), Johannes Cladders (Germany), Rose Frain, George Fraser, Fiona Geddes, John Halpern, Jurgen Harten (Germany), Richard Kline, Ulrich Krempel (Germany), Belinda Loftus, Philomena Magers (Germany), Rune Mields (Germany), Robert McDowell and Karl Ruhrberg; in collaboration with Kunsthalle Dusseldorf and German Ministry of Culture.

1981 (August) Joseph Beuys in Scotland, 1970-1980.

New Beginnings Are in the Offing (the Poorhouse Doors) by **Joseph Beuys** at the Scottish National Gallery of Modern Art.

1982 (May) Polish Modern Tapestry at Fruitmarket Gallery, in collaboration with the Polish National Museum of Tapestry, Łódź.

Galerie Rene Block Multiples (including Beuys, Opałka and Rot), at City Art Centre.

(August) Festival Programme, in association with the Goethe Institut: *Treffpunkt Parnass: the Collection of Rolf Jarhling* (Wuppertal, Germany), including works by H.P. Alvermann, **Joseph Beuys**, Bazon Brock (Germany), Sigmar Polke, Friedensreich Hundertwasser (Austria), Tomas Schmit (Germany), Raoul Ubac (Belgium) and Wolf Vostell (Germany) at Edinburgh College of Art.

Printmakers of New South Wales at Edinburgh College of Art; *Piranesi Drawings and Etchings from the Arthur M. Sackler Collection*, at City Art Centre.

(October) Fabrizio Plessi (Italy). **(October/November) Ainslie Yule.**

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1983 (July) *Six Scottish Artists*: Richard Demarco, Will Maclean, Dawson Murray, Liz Murray, Jacki Parry (b. Australia) and John Taylor, Galleria del Cavallino, Venice.

(August/September) Festival Programme:

The Varese Engagement with Modern Art: Panza Collection including Jan Dibbets (Holland), Dan Flavin, Donald Judd, Joseph Kosuth, Robert Mangold, Ugo Mulas (Italy), Bruce Nauman, Robert Ryman, George Segal, Richard Serra, Joel Shapiro, Vittorio Tavernari (Italy), James Turrell and Lawrence Weiner.

The Art of the Master Craftsman: Art of the Andes from the Arthur M. Sackler Collections, at City Art Centre.

Royden Rabinowitch at Craigcrook Castle and Blackfriars Church, in collaboration with the David Bellman Gallery, Toronto.

Towards Housing the Arts in the 21st Century, international conference. Speakers included Count Panza di Biumo, Johannes Cladders, John Drummond, Frank Dunlop, Guiliano Gori (Italy), Hans Hollein, Declan McGonagle and Arthur Watson, at University of Edinburgh and Craigcrook Castle.

Bougie: New French Photography at the French Institute, including Man Ray.

1984 (August) *Demarcation '84'*: 20 artists including Colin Cina, Ian Hamilton Finlay, Eileen Lawrence, **David Mach**, **Alastair MacLennan**,

Brian McCann, **Paul Neagu**, Glen Onwin, Mario Rossi, Margot Sandeman, Douglas Swan and **Ainslie Yule** at Edinburgh College of Art.

ANZART: 8 Australian artists (Howard Arkley, Lyndal Jones, John Lethbridge, Vivienne Shark Lewitt, Geoff Lowe, Linda Marrinon, Robert Rooney, Peter Tyndall) and 10 New Zealand artists (John Cousins, Andrew Drummond, From Scratch, Richard Killeen, Colin McCahon, Merata Mita, Gregor Nicholas, Maria Olsen, Philip Trusttum, Peter Wells), at Edinburgh College of Art.

Art and the Human Environment, international conference, Edinburgh College of Art.

(November) *Two Yugoslav Printmakers*: Marko Krsmanovic and Slobodanka Stupar.

(December) *7 Scottish Artists*: Ian Hamilton Finlay, Hugh Kyle, Stephen Lawson, **David Mach**, Margot Sandeman, Douglas Swan, **Ainslie Yule**, at Robinson Galleries, Houston, USA.

Giancarlo Venuto (Italy).

1985 (February) Anna Constantinou Wilson. (August/September) Festival Programme:

4 Foksal Gallery Artists (Poland): Tomasz Ciecierski, Andrzej Szewczyk, Leon Tarasewicz, Tomasz Tatarczyk.

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Theatre productions including Babel Theatre, *The Humdrum Plan*; Zofia Kalińska (Poland) in Genet's *The Maids*; Theatre of the 8th Day, *Auto Da Fe*; Akademia Ruchu, *English Lesson*; Tanzabrik, *Buddybodies*.

(October) Edinburgh Arts expedition to Portland Sculpture Park, with group including Magdalena Jetalova (Czechoslovakia).

(October-November) **David Mach** at the Foksal Gallery, Warsaw, in association with the Richard Demarco Gallery.

1986 (May/June) Edward Dwurnik at Bath Contemporary Art Fair; Ian McCulloch and Edward Dwurnik at London Contemporary Art Fair.

(August) *Joseph Beuys Memorial Exhibition*.

(August/September) Festival Programme:

20th Anniversary Exhibitions:

The Polish Exhibition: **Magdalena Abakanowicz**, Roman Artymowski, Zofia Artymowska, Jan Berdyszak, Tadeusz Brzozowski, Bożena Burzym-Chanińska, Panel Chanińska, Jan Chwałczyk, Wanda Gołkowska-Chwałczyk, Henryk Cześnik, Jan Dobkowski, Edward Dwurnik, Stanisław Fijałkowski, Ryszard Gigryszewski, Władysław Hasior, Władysław Jackiewicz, Zdzisław Jurkiewicz, **Tadeusz Kantor**, Ewa Kuryluk, Marzena Kosińska, Mariusz Kruk, Włodzimierz Lajming, Hanna Łuczak, Eugeniusz Markowski, Danuta Maczak, Zbigniew Moroski, Maria Michałowska, Jarosław Modzelewski, Jerzy Nowosielski, Teresa Pogońska, Krystyna Piotrowska, Andrzej Popiel, Józef Robakowski, Antoni Starczewski, Henryk Stażewski, Jonasz Stern, Artur Tajber, Jan Tarasin, Ewa Walawska, Ryszard Winiarski; and Joanna Przybyła at Traquair House.

Ian McCulloch, Paintings.

Ludwig Redl, Sculpture (Austria).

Other exhibitions and performances included work by Lex Braes, William Brotherstone, Jim Haynes, Fenwick Lawson, Patricia Leighton, Jeff Nolan, Richard Noyce, Denis Shields, Arnold Wesker, George Wyllie and Ouzi Zur at George Heriot's School.

Performing arts included Richard Crane and Faynia Williams, Free Shakespeare Company, Giro Theatre, Marija Nablocka (Yugoslavia), Theatre of the Sister of Scipio Nasica (Yugoslavia).

(September) *Joseph Beuys Tribute* by George Wyllie on Rannoch Moor.

(October) *Three Dutch Painters from Zeeland*: Paul Bartels, PietDieleman, Bob Pingen.

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Three Scottish Artists: John Kirkwood, Stephen Lawson, Fred Stiven, at Zeeuws Museum, Middelburg.

Journey to Poland: including HEADLESS, performances by **Alastair MacLennan**, and performances by Anne Seagrave and Tina Keane at Krzysztofory Gallery, Kraków.

1987 (February) Igor Stepancic (Yugoslavia).

(May) *Was ist Kunst?* Neue Slowenische Kunst (Group Irwin; Yugoslavia) Marko Modic: Photographs - Group Irwin, Laibach and Theatre of the Sister of Scipio Nasica.

(August/September) Festival Programme:

Bits and Pieces: Works by **Joseph Beuys** from the Collection of Caroline Tisdall (then at Artspace Galleries, Aberdeen and Arnolfini Gallery, Bristol).

Witches Point, Caroline Tisdall and Paul van Vlissingen (Holland).

Gerard Gasiorowski.

12 theatre productions including: *Mein Amerika* by Matthew Weiss; *Tattoo Theatre*, Obala Theatre, directed by Mladen Materic (Yugoslavia).

(December) Angela Weyersberg (Germany). Rudolf Calonder (b. Switzerland).

1988 (February) *New Tendencies in Scottish Contemporary Art:* 45 artists, including: installations by Doug Cocker, Lorna Green (England), Moira Innes, **David Mach**, **Paul Neagu**, Glen Onwin, Marilyn Smith, Arthur Watson, George Wyllie, **Ainslie Yule**; painting by Christie Cameron; prints by Bob Bain, John Bellany, **Joseph Beuys**, Steven Campbell, Beth Fisher (b. USA), Yvonne Hawker (England), Ian Howard, Peter Howson, John Knox, Malcolm McCoig, Mary McIver, Bruce McLean, Dawson Murray, June Redfern, Adrian Wiszniewski and Bill Wright. In collaboration with the Scottish Sculpture Trust, presented at the Collegium Artisticum, Sarajevo, Yugoslavia.

(March/April) Tavola by Mario Merz (Italy) and journey to Kilmartin, including the Achabreck cup-and-ring marked stones, filmed by Murray Grigor.

Nine Catalytic Stations by **Paul Neagu**, in collaboration with the Scottish Sculpture Trust, then at Traquair House, Peeblesshire and Peacock Printmakers, Aberdeen).

(August/September) Festival Programme:

Hugh MacDiarmid: exhibition of 54 artists and conference, to mark the tenth anniversary of the poet's death;

programme of music, theatre and film including work by Tom Fleming, Leonard Friedman, Ronald Stevenson and Margaret Tait;

speakers included Sorley MacLean, Norman MacCaig and David Gascoigne.

Theatre production (for the official Festival) by La Zattera di Babele: ***Towards Macbeth-A Prologue***, with Carla Tatto (Italy) and Juliet Cadzow, at the Demarco

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Gallery and Inchcolm Island; in collaboration with Rudi Fuchs (Holland), Per Kirkeby (Denmark), Guilio Paolini (Italy), Carlo Quartucci (Italy), and Carla Tatto.

(November) 50 Years of Printmaking Rolf Nesch (Norway).

Brian McCann and Ainslie Yule.

Journey to Eire, to develop proposals for site-specific sculpture for Dublin Bay, in association with the Scottish Sculpture trust and the Sculpture Society of Ireland. Participants: Doug Cocker, Patricia Leighton, Paul Neagu, Marilyn Smith, Arthur Watson, George Wyllie and Ainslie Yule.

1989 Installation by Elena Gaputyte (Lithuania).

(February) Roma Punto Uno, 56 contemporary Italian artists making work to a common format in collaboration with the Italian Cultural Institute, Edinburgh (then at Peacock Printmakers, Aberdeen).

(March) Art at the Edge - Contemporary Art from Poland: Magdalena Abakanowicz, Jerzy Bereś, Edward Dwurnik, Izabella Gustowska, Jerzy Nowosielski, Leon Tarasewicz (selected by David Elliott, MOMA, Oxford and Mariusz Hermansdorfer, National Museum, Wrocław).

(June/July) 3 Portuguese Artists: Helena Almeida, Paula Rego and Ruth Rosengarten, in collaboration with the Gulbenkian Foundation, London and Portugal.

Georgij Puzenkov (USSR).

Four Galleria del Cavallino Artists: Giancarlo Venuto, Guido Sartorelli, Piccolo Sillani, Paolo Patelli.

(August/September) Festival Programme:

Holland at the Festival, in association with the Contemporary Art Foundation, Amsterdam. Including:

A Selection by Richard Demarco: Rob Birza, Willem Buitenweg, Manuel Esparbé, Gasca, Michael Jacklin, Joost Hoekstra, Toon Kuljers, Stanislaw Lewkowicz, Joost van der Toorn, Charles Vreuls.

St Colme's Inch: works by Arno van der Mark, Stansfield/Hooykaas, Diet Wiegman on Inchcolm Island.

A View from the Hill: works by Joep van Leishout, Ben Zegers, Jorgen Leijenaar, Joris Geurts, Ton van Summeren, Madelon Hooykaas, Elsa Stansfield, David Vandekop on Calton Hill. Elena Gaputyte.

International Postal Art: Richard Demarco, George Donald, Yvonne Hawker, Moira Innes, Jane MacAllister, Alexander Moffat, Dawson Murray, Jacki Parry, John Taylor, Arthur Watson.

17 theatre productions including *Macbeth* directed by John Bett on Inchcolm

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Island; *Tattoo Theatre* and *Moonplay* by Open Stage Obala Theatre, directed by Mladen Materic, at Grassmarket Mission; *Rolling the Stone* by Richard Crane and Faynia Williams; *How to Kill* by Angus Reid; *Akt-Orka 2* by Lotte Lachmann Theatre.

(September) *Death, Life, Regeneration*, work by **Joseph Beuys**, Helen Chadwick, **Tadeusz Kantor**, **Alastair MacLennan** and **Paul Neagu**, during ECCO5 (international oncology congress, directed by Sir Michael Peckham) Lyttleton Theatre Circle Foyer, South Bank Centre, London.

(October) Anya Gałuszka (Poland): Jewellery and Drawings. (December) Preliminary visit to Venice by Scottish artists for the 1990Biennale.

1990 *The Present of Spanish Ceramics*, in collaboration with the Spanish Embassy, London.

(March) *Dare I Disturb the Universe?* by Maria Bartkowiak (Poland).

(April) *French Spring or the Road to Meikle Seggie*, three exhibitions by three French artists in three locations; *La Mûre et La Putain*, Pascal Barbe; *Sonofawitch*, Jean Sylvian-Bieth; *La Corne d'Abondance*, Francois Vergier.

(May-September) *Tre Scultori Scozzesi (Three Scottish Sculptors)* presented by the Scottish Sculpture Trust for the 44th Venice Biennale: **David Mach**, Arthur Watson, Kate Whiteford (selectors, Richard Calvacoressi, Richard Demarco, Julian Spalding).

(July) Mimmo Rotella (Italy) working and exhibiting

(August) Festival Programme:

Pictlandgarden: exhibition by **Gunther Uecker**, marking the 20th anniversary of *Strategy: Get Arts*.

Bluebeard's Castle, Jokai Theatre of Bekescsaba (Hungary); *Springtide of Nations*, Theatre Scena 6 (Poland), *The Originator* and *Yesterday of Victory*, Collective of Natural Disasters, with Yvette Boszik (Hungary).

(October) *Art in the Open*: six Romanian artists: Bernea, Bratescu, Dumitrescu, Gheorghiu, Gorduz, Tiron (in collaboration with Narrow Water Gallery, Ireland).

(November/December) *Burns, Beuys* and *Beyond*: conference (with Kenneth Simpson, Franz-Joachim Verspohl (Germany) and Kenneth White), and exhibition (Richard Demarco, Marilyn Smith Smith and George Wyllie) at the Goethe Institut and Kelvingrove Museum and Art Gallery, Glasgow.

Two Hungarian Artists: Adam Balint, Pal Gerber.

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1991 *Magdalena Abakanowicz Sculptures* (in collaboration with Museum of Modern Art, Oxford).

Demarco European Art Foundation established.

(March) Demarco expedition to Hungary and Romania.

Prints by Scottish Artists: at Gulacsy Gallery, Budapest; including work by John Bellany, Alan Davie, Beth Fisher, Simon Fraser, Paul Furneaux, Bruce McLean, Mary Modeen and Adrian Wiszniewski; and **Twelve Scottish Artists**, new works made and exhibited at the Art Academy, Budapest, by Lorna Green, Timothy Emlyn Jones (b. Wales), Mary Modeen (b. USA), Terry Ann Newman, Marilyn Smith, Arthur Watson, **Ainslie Yule**.

(August) Festival Programme:

Pentagonale Plus, Official Festival exhibition and symposium, with artists from Austria, Bulgaria, Czechoslovakia, Hungary, Italy, Poland, Romania, Yugoslavia and the UK. Works by: Nedko Solakov and Andrey Daniel (Bulgaria); Rudolf Fila and Milos Novak (Czechoslovakia); Adam Balint, Pal Gerber, Istvan Mazzag, Janos Sugar, Janos Szirtes and Lajos Svaby (Hungary); Valerio Adami, Remo Bianco, Francesco Chiaia, Giuseppe Chiari, Giovanni Soccol, Luigi Mainolfi and Claudio Costa (Italy); Stanisław Fijałkowski and Edward Dwurnik (Poland); Sorin Dumutrescu, Sultana Maitec and Ovidiu Maitec (Romania); **Marina Abramovic**, Boris Bucan, Jusuf Hadzifejovic, Marko Krsmanovic, Branco Miljus, Gorana Trybviaka (Yugoslavia). UK artists were: Alex Harris, Geoffrey Burnet, Teresa Kuzniar and Peta Martyn-Jones (England); and **David Mach**, **Alastair MacLennan**, Marilyn Smith, George Wyllie and **Ainslie Yule**.

25 theatre and performing arts productions including: Larry Adler, Bobby Baker, *Mooncalf* and *The Trouble with the Dead* by Speakeasy Theatre Company; *Readings from Shakespeare and the Romanian Poets* by Ion Caramitru (Romania); *Living Space* by the Collective of Natural Disasters; *Stabat Mater* by Laboratorio Teatro Settimo (Italy); *A Stop in the Desert* by Grupa Chwilowa (Poland); *Plaisirs d'Amour* by Zofia Kalinska; *Today is My Birthday* by Cricot 2 Theatre Company; R.S.9 Studioszinhaz (Hungary); Experimental Theatre Studio (Latvia).

(December) Demarco expedition to Romania, with Duncan Ward, Peter Carew, Patrick Kinmonth and Terry Ann Newman.

Group show of Norwegian artists.

1992 The Richard Demarco Gallery at BATA Contemporary Art Fair, Budapest: artists include **Joseph Beuys**, **Paul Neagu**, Mimmo Rotella and Stefan Wewerka.

(July) Masterclass for art students from 14 European countries (Croatia, England, France, Hungary, Italy, Lithuania, Northern Ireland, Norway, Poland, Portugal,

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Republic of Ireland, Slovakia, Spain, Wales) at l'Ecole des Arts Decoratifs, Strasbourg, in association with the European Youth Parliament; towards the print portfolio, *Europa Imprimata*. Richard Demarco instigated the project, and the masterclasses were led by him with Mary Modeen and Arthur Watson.

(August/September) Festival Programme:

Local Hero: performance and sculpture by **David Mach**.

Scotland Through the Artist's Eye: Donald Addison, Richard Demarco, David Henderson, Will Maclean, Frances Walker, Sylvia Wishart, in association with Peacock Printmakers, Aberdeen.

Four Kingston University Artists.

Andrzej Wajda Drawings (Poland).

Theatre and performing arts productions including Poznan Ballet, Teatr Provisorium, Teatr 77, Grupa Chwilowa, Videoteatr Warsaw (all Poland), San Quentin Drama Workshop with Rick Cluchy.

Scotland in the New Europe, exhibition of British and European artists presented at Forsyth's Business and Conference Centre, Glasgow.

(November) Masterclass for art students from seven European countries (Belgium, Denmark, Germany, Greece, Luxembourg, the Netherlands and Scotland) at Koninklijke Academie voor Schone Kunsten, Ghent, in association with the European Youth Parliament; towards the print portfolio, *Europa Imprimata*. Richard Demarco instigated the project, and the masterclasses were led by him with Mary Modeen and Arthur Watson.

(December) *Europa Imprimata*: portfolio of prints by art students from 21 European countries in collaboration with Peacock Printmakers, Aberdeen, launched at the summit meeting of European heads of state in Edinburgh, to ratify the Maastricht Treaty.

1993 (June) Exhibitions and installations at the Villa Foscari-Rossi, Stra, Italy: Giancarlo Venuto; Six Austrian and Hungarian Artists, selected by Lorand Hegyi; **Three Score Years and Ten** (sculpture) by **Ainslie Yule**; installation by Barbara Kozłowska and Zbigniew Makarewicz, to coincide with the Venice Biennale.

(August/September) Festival Programme:

First installations at St. Mary's School: artists including Rudolf Calonder, Susan Fitch, Terry Ann Newman, Merilyn Smith, George Wyllie.

Witnesses of Existence: small artworks by six artists from Sarajevo carried out of the city by Sheena McDonald.

Transit: light sculpture by Till Junkel (Germany) and Sine Lewis (Denmark).

Lingering Spirits: installation by Julia Gloer (Germany).

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The City from Within: photographs by Effie Paleologue (Greece).

Prints from Obala Gallery, Sarajevo (Bosnia).

Theatre and performing arts programme including Haris Burina's Moon Theatre (Bosnia); Daska Theatre (Croatia); Theatre Kana (Poland); Barbara Dziekan (Poland); Yvette Boszik.

(November/December) *Witnesses of Existence-A British Affirmation* at Knights Park Gallery, Kingston University, then at Obala Gallery, Sarajevo.

1994 (January) *Art, Music and Poetry*: Hamish Henderson, Nigel Osborne, Vedran Smailovich (Bosnia), George Wyllie.

(February) *Witnesses of Existence-A British Affirmation* and *Europa Imprimata* exhibited at the Reichstag, Berlin, (in association with the European Youth Parliament).

(July) *Distant Voices: Contemporary Art from the Czech Republic* (Milena Dopitova, Ivan Kafka, Petr Nikl and Vaclav Stratil, selected by Susan Copping).

(August/September) Festival Programme:

12 exhibitions including:

Agongo, action and installation by Damien Hirst.

Witnesses of Existence: works by six Bosnian artists from the Obala Gallery, Sarajevo (Zoran Bogdanovic, Ante Juric, Edo Numankadic, Nusrat Pasic, Mustafa Skopljak and Peter Waldegg).

Strange Fruit by Elaine Shemilt and Arthur Watson.

Thought Bank 2 by Shelley Sacks.

Joseph Beuys in Scotland, archival display plus works and texts in response to **Beuys** by 38 artists.

47 productions of theatre, music and dance including Yvette Boszik; Estonian Youth Theatre; Theatre Kana (Poland); Compagnie Herve-Gil (France); New Bulgarian University; Dah Theatre (Serbia); Macedonian National Theatre; Mandala Theatre (Poland).

1995 (July/August) ***Bridging the Gaps***: International Summer School, expeditions and events in Italy, Belarus, England, and Scotland. Related exhibitions:

Bread and Salt: Contemporary Lithuanian Art at Edinburgh College of Art.

Casablanca: Contemporary Moroccan Art: 23 artists at Edinburgh College of Art.

Fragments of the Imagination at Edinburgh College of Art.

The Attorney Project and *Cosmic Blood and the Niddrie Woman* by John Latham.

Celtic Mouth: performance by Henning Christiansen and Ursula Reuter-Christiansen (Germany) at Edinburgh College of Art.

The Peaceful Green Hammer and the Spire, performance by Henning Christiansen,

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Ursula Reuter-Christiansen and George Wyllie, Rannoch Moor.

(August/September) Festival Programme:

Exhibitions at St. Mary's School by Barbara Balmer, Bill Beech, Virginia Izzo, Till and Sine Junkel, Valery Martynchik (Russia), Dawson Murray, Sophie Pasqualetti, Donna Rae, Bruce Russell, Temple Bar Studio artists (Dublin), Vasili Vasiliev, Galina Vasilieva and Jane Whitaker.

Installations by Kevin Dagg, Deryck Healey and Alistair Niven at Traquair House.

Theatre and performing arts productions at St. Mary's School including: Teatr Biuro Podrozy (Poland); Free Stage Theatre (Belarus); Shaman's Dance Theatre (Hungary); Avant-Garde Group J.L.S (Bosnia); Oskaras Korsunovas Company (Lithuania); Vytautas Landsbergis (Lithuania); Stella Polaris Theatre (Latvia), and *The Yellow Wallpaper* by the Yvette Boszik Company. Landsbergis, Stella Polaris Theatre and Yvette Boszik Company also appeared at Dundee Rep Theatre.

Landsbergis lectured on the music of M.K. Ciurlionis and discussed Scottish music-hall theatre with Jimmy Logan. Stella Polaris also performed at Ian Hamilton Finlay's garden, Little Sparta.

(December) *The Alternative Christmas*: Barry Cooper, Nigel Osborne, George Wyllie, Teatr 77.

1996 (August/September) Festival Programme:

12 exhibitions including:

Photo-documentation of *Manresa* (1966) by **Joseph Beuys**, curated by Friedhelm Mennekes (Germany); *In Praise of the Human Spirit* by Jimmy Boyle; Uwe Claus (Germany); Babeth, *Film Art* (Holland); *Carnegie Mellon University Artists*; Giancarlo Venuto; Judith Lamb; Renny Nisbet.

4 Bulgarian Artists: Stefan Nikolaev, Tchadar Ghiuzelev, Iassen Ghiuzelev, Rositza Stanisheva.

Performance by Anne Lorenz and Mirella Weingarten (both Germany).

Theatre productions at St. Mary's School including: Zofia Kalinska; *Two by Two* by Samuel Beckett, production by Craigmiller Community Theatre directed by John Calder; *Macbeth* at Ravenscraig Castle, Fife, Belarus National Theatre Company directed by Valery Anisenko (Belarus); *Dze-Ya?* by Belarus State Theatre Company; Yvette Boszik and Oskaras Korsunovas Company. The last two also appeared at Dundee Rep Theatre.

(December) *New Beginnings* (Edinburgh Hogmanay Festival), including exhibitions by Donald Addison, Anna Constantinou, Uta Kogelsberger (b. Belgium); Mary Modeen, **Paul Neagu**, Elaine Shemilt, Renny Nisbet; performance by Nigel Osborne and George Wyllie; lectures by Richard Demarco, Joy Hendry, Murdo Macdonald, Alexander Stoddart; readings by Alastair Gray, Hamish Henderson, Brian McCabe and Janet Paisley.

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1997 (March) *Equation*: Chris Hall, Uta Kogelsberger, Rose Frain, Gerhard Lang (Germany), **Paul Neagu**, Renny Nisbet and Bryndis Snaebjornsdottir (b. Iceland).

(June) *Columcille*: works by six Irish artists (Barrie Cooke, Brian Ferran, Jim Manley, Stephen McKenna, Allana O'Kelly, Chris Wilson) and six Scottish artists (Julie Brook, Ian Hamilton Finlay, Will Maclean, Fred Stiven, Arthur Watson and **Ainslie Yule**) at the Glebe Gallery, Church Hill, and Arts Centre, Letterkenny, Eire.

(August) Festival Programme:

Integration: programme of exhibitions including Elena Beelaerts (Holland), Angelo Bozzola, Peter Fluck and Tony Myatt, Uta Kogelsberger, **Paul Neagu**, Edwin Owre.

Columcille: exhibition of six Irish and six Scottish artists; *Scottish Artists in the Demarco Archives*; *A Voyage Round a Safety-Pin*: performance by George Wyllie; Programme of theatre including *Romeo and Juliet* at Craigmiller Castle; Theatre Credo (Bulgaria) and Theatre of Being.

(September) **Joseph Beuys**, *Manresa*: symposium with Friedhelm Mennekes, Dom Aiden Bellenger, Jimmy Boyle and John Haldane.

1998 (July) *Otok 2*: expedition and exhibition by artists including; Kevin Atkinson, Elena Beelaerts, Geert Bisschop (Belgium), Cathrin Boer (Belgium), Anna Lou Evelin, Ian Howard, John David Mooney, Robert McDowell, Terry Ann Newman, Edwin Owre, Andrea Wagner (Holland) and Arthur Watson for the Dubrovnik Festival, Croatia.

(August) European Youth Parliament workshops at St. Leonards School, St. Andrews, led by Ariel Dorfman, Zofia Kalinska, Timothy Neat, Nigel Osborne and Arthur Watson, towards the creation, rehearsal and performance of *Europa* for the Edinburgh Festival Fringe.

(August/September) Festival Programme:

St. Mary's School and New Parliament House, exhibitions including: *Documents of a Decade* by Stephen Newton; *In the Sticks*: installation by Uta Kogelsberger; Billy Childish; *Dubrovnik Festival Artists*: Kevin Atkinson, Elena Beelaerts, Ian Howard, Robert McDowell, John David Mooney, Terry Ann Newman and Arthur Watson.

Theatre programme including *Europa* by Nigel Osborne; *Portrait C* by Artus (Hungary); *Little Requiem for Kantor* by Ariel Theatre (Scotland and Poland) directed by Zofia Kalińska; *Russian Anguish* by Krasnaya Presnaya (Russia); *Three Left Hours* by Daska Theatre (Croatia); *Carmina Burana* by Tuzla Youth Theatre (Bosnia); *Kwartet* by Studio 69 (Poland); *Magic Power* and *Gimpel* by Teatrmiest (Poland); Seljara Sloga (Croatia); *True Theatre Crytic* by Omar Sangare (Poland); Our Saint Roland Progetto Guarda l'Europa (Italy).

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[SOURCE: '10 DIALOGUES']

1999 (February) Demarco expedition to Malta.

(June) *Malta and the Millennium*: symposium with Richard Demarco, Richard England, Peter Serracino Inglott (Malta), Shelley Sacks, John David Mooney, at University of Malta. Group exhibition at Maritime Museum, Malta.

Composers Orchestra/Joseph Beuys: programme of live music and film, Demarco Archive in association with Edinburgh University Faculty of Music.

(August/September) Festival Programme: Exhibitions including:

Labyrynt: including Norbert Attard (Malta), Gabriel Caruana, Richard England, Alfred Graf (Austria), Anna Grima (Malta), Marion Leven, John Borg Manduca, John David Mooney, Dawson Murray, Liz Murray, Terry Ann Newman, Sonia Rolak (b. Poland), Shelley Sacks, Shelley Horton-Trippe, Demarco Archives, at the Matthew Gallery, University of Edinburgh.

Dialogues: programme of music, performance and sound installation, in association with the Faculty of Music, University of Edinburgh. *Fractured Dreams-Journeys' End*: installation by Consuelo Echeverria at Parliament Square.

Performing arts programme at Walpole Hall, St. Mary's Cathedral, including: *Tural* by Artus; *War* by Teatro Margen (Spain); *Hopeless Games* by Theatre Do-Fabrik (Russia/Germany).

2000 (August/September) Festival Programme:

Theatre programme presented in association with Rocket Productions, including Yakub Kolas Company (Belarus); Ariel Theatre; Daska Theatre; Ketil Dolidze (Georgia); black SKY white (Russia).

2000-2001 70/2000: Exhibition and related programmes of lectures and symposia marking Richard Demarco's 70th year, with display of Demarco archival material and artworks by more than 100 artists associated with Demarco's career, at Stanley Picker Gallery, University of Kingston upon Thames, Surrey, and City Art Centre, Edinburgh. Thereafter at Richard Hamilton Gallery, Oxford Brookes University; Ruskin Museum, Coniston, Cumbria; Glebe Gallery, Co. Donegal, Eire; M.K. Ciurlionis National Art Museum, Kaunas, Lithuania.

2002 (November) Zbigniew Makarewicz: performance at Caroline Park, Edinburgh.

Beyond Conflict: works by 24 Scottish artists, at the European Parliament, Brussels and at the Apex Hotel for the Edinburgh Festival.

2003 *Dybuk*: theatre production by Zofia Kalińska, Edinburgh College of Art, Edinburgh Festival.

(March) *Venice in Edinburgh*: Sonia Rolak and Wanda Casaril (Italy), Bill Scott and

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Arthur Watson.

(June) *40th Anniversary Exhibition*: works by 40 Scottish artists associated with Richard Demarco at the City Art Centre.

(July-September) *Richard Demarco in the 1960s*: archival exhibition at the Keiller Library, Dean Gallery, Scottish National Gallery of Modern Art.

(August) *Double Trouble*: Yvette Bozsik Company, music by Jean- Philippe Hèritiger, dancers Yvette Bozsik and Tomas Vati.

Banners Two: artists from 50 countries including Bosnia, Croatia, Serbia and Malta.

(December) *The Richard Demarco Gallery at 8 Melville Crescent, 1966-1974*, group exhibition and archival display at 8 Melville Crescent, Edinburgh, in collaboration with the Scottish Arts Council.

2004 (September) *Demarco Archive: Scottish Artists*, Royal Scottish Academy, including **Beuys** and **Neagu** in a Scottish context (in association with Duncan of Jordanstone College of Art and Design; pilot for the Demarco Digital Archive project).

(October 2004-January 2005) *Edinburgh Arts 1972-80*: archival exhibition at the Keiller Library, Dean Gallery, Scottish National Gallery of Modern Art.

2005 (August) *The Demarco Skateraw Project*: the Demarco European Art Foundation Archive exhibition, The Barn Gallery, Skateraw, East Lothian, opened for the Edinburgh Festival, then by appointment.

(October 2005-January 2006) *Strategy: Get Arts Revisited*: archival exhibition, Scottish National Gallery of Modern Art, part of *Palermo Restore: Edinburgh Celebrates the Art and Times of Blinky Palermo*, initiated by Edinburgh College of Art.

2006 (August) *The Demarco Skateraw Project*: the Demarco European Art Foundation Archive second exhibition, The Barn Gallery, Skateraw, East Lothian, for the Edinburgh Festival, then by appointment.

(October) *Demarco Archives, Polish Artists*: at the Academy of Fine Arts, Wroclaw, Poland, with images drawn from the Demarco Digital Archive (in association with Duncan of Jordanstone College of Art and Design).

2007 (May/June) *A Highland Decade: Richard Demarco, Joseph Beuys and Edinburgh Arts, 1970-1980*: with images drawn from the Demarco Digital Archive (in

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association with Duncan of Jordanstone College of Art and Design). Part of *Highland: Visual Responses to Highland Scotland*, at the Royal Scottish Academy.

(June/July) *People, Places, Performance: The Richard Demarco Archives*: at the Lamb Gallery, University of Dundee, in association with Duncan of Jordanstone College of Art and Design, for conclusion of first phase of the Demarco Digital Archive project.

(July-September) Festival Programme:

Demarco's Festival: exhibition in seven parts illustrating Richard Demarco's 60-year engagement with the Edinburgh International Festival, including artworks and documentation related to **Marina Abramovic, Joseph Beuys, Stanisław Fijałkowski, Hans Hollein, Tadeusz Kantor, Paul Neagu, Mimmo Rotella, Gunther Uecker** and Stefan Wewerka; and daily programme of 22 Festival Conversations, at the Scottish National Portrait Gallery.

Performing arts programme at the Roxy Art House, Edinburgh, including *A Funeral for Don Quixote* directed by Andrea Cusumano (Italy), with Mira Rychlicka (Poland); *Gospels of Childhood* by Teatr Zar/Jerzy Grotowski Institute directed by Jarosław Fret (Poland), polyphonic singing from the Svanetian Mountains, Teatr Zar (Georgia).

(November) *Beyond Frontiers: Romanian and Scottish Artists*: Horia Bernea, Ion Bitzan, Doug Cocker, **Paul Neagu**, Bill Scott, Michael Visocchi and Arthur Watson, at the National Museum Brukenthal, Sibiu (European Capital of Culture 2009), Romania.

2008 (April-June) *Focus on Demarco*: archival exhibition at the Keiller Library, Dean Gallery, Scottish National Gallery of Modern Art.

(August) Festival Programme:

Exhibitions including *Razem: New Polish Art and Design in Scotland*.

Performing arts programme of more than 80 productions, presented in association with Rocket Productions, at the Roxy Art House and Roxburgh Hotel, including Band of Rogues Theatre (Poland).

(November) Launch of Demarco Digital Archive website.

(November) *Then and Now*: Demarco collection and archive at the Polish National Film School, Łódź (Poland).

2009 (February-July) *Then and Now*: Telford College, Edinburgh.

The Demarco Archive at Craigcrook Castle, Edinburgh, including the most

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comprehensive display drawn from the archive and collection (continuing at the time of writing).

2010 (October 2010-January 2011) *Richard Demarco: Celebrating the History of the Demarco Gallery*, Southampton City Art Gallery.

(November 2010-January 2011) *10 Dialogues: Richard Demarco, Scotland and the European Avant-Garde*, Royal Scottish Academy, in association with the National Galleries of Scotland and Duncan of Jordanstone College of Art and Design.

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Appendix 1.2

Richard Demarco Biography and CV

The following document is based on that found at www.demarco-archive.ac.uk and originally written in 2006, but has been amended, added to and edited by the author.

Richard Demarco was born in 1930 into a Scottish-Italian family in the west end of Edinburgh, growing up in Portobello on the Firth of Forth. He attended Holy Cross Academy, Leith, and from 1949 to 1953 studied book illustration, typography, printmaking and mural painting at Edinburgh College of Art. In 1950 he visited Rome and in 1949 and 1952, Paris.

In 1953-54 he trained as a teacher at Moray House Teacher Training College, Edinburgh. After completing his National Service he was appointed art master at Duns Scotus Academy, Edinburgh in 1957 and taught there until 1967. In 1957 he married Anne Muckle, also a graduate of Edinburgh College of Art. As Secretary of the Edinburgh College of Art Sketch Club in 1951-53, he gained his first experience of organising exhibitions. In 1961 he exhibited drawings and watercolours at the Society of Scottish Artists and in 1962 he had his first one-person exhibition at the Douglas and Foulis Gallery in Edinburgh. He has continued to exhibit his work in Britain, Ireland, Italy, Poland, Malta and the USA.

Demarco's international outlook on the arts was nourished by the Edin-

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burgh International Festivals, which he attended without exception from their foundation in 1947. The Demarcos were part of an international social circle with a shared interest in art, literature, music and theatre, and an aspiration to enrich the cultural life of Edinburgh outwith the period of the annual Festival. The group included the publisher John Calder (who was already running the *Ledlanet Nights* seasons of opera, music, drama and exhibitions at his estate in Kinross), Tom Mitchell (who was to provide the building for the Traverse Theatre) and the graphic designer John Martin who, with Douglas Soeder, founded Forth Studios which was to give the **Traverse Theatre and Traverse Gallery** and the **Richard Demarco Gallery** their graphic identities.

The group also included Jim Haynes, an expatriate American, who, in 1959, set up the Paperback Bookshop in Edinburgh, the first of its kind in Britain. The Paperback quickly established itself as a centre of social and cultural activity in the city, also hosting a programme of exhibitions organised by Richard Demarco, poetry readings, discussions and theatre performances. The International Writers Conference of 1962 and Dramatists' Conference of 1963, which brought to Edinburgh (amongst others) William Burroughs, Henry Miller, Norman Mailer, Edward Albee, Mary McCarthy, J.B. Priestley, Lawrence Durrell, Zbigniew Cybulski, Lillian Hellman, Kenneth Tynan, Charles Marowitz, Allan Kaprow and, from Scotland, Alexander Trocchi and Hugh MacDiarmid, had their origins in the Paperback Bookshop, being devised and organised by John Calder and Jim Haynes. The Paperback also provided the meeting- place that helped focus the ideas and energies of the group, which included Haynes, Demarco, Martin, Calder, John

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Malcolm and Terry Lane, which created the Traverse Theatre Club and Gallery.

The Traverse Theatre and Traverse Gallery

Edinburgh's Traverse Theatre Club opened in January 1963 in premises at James Court in the city's Old Town, initially established as a subscribing members club to ensure freedom from the prevailing censorship regulations. John Martin was chairman, Richard Demarco was vice-chairman and Terry Lane was artistic director. The new theatre's programme for the first year encompassed the work of Arrabal, Satre, Genet, Jarry, Ionescu, Christian Dietrich-Grabbe, William Snyder, Yukio Mishima, Ugo Betti and the Edinburgh-based playwright Stanley Eveling. Within three-and-a-half years of opening, the Traverse had produced a total of more than 100 productions, including 28 British premieres, and 33 world premieres. Exhibitions, programmed by Demarco, were integral to the Traverse concept from the outset. Featuring works by established and emerging Scottish and international artists, Traverse Gallery exhibitions were initially displayed in the theatre's restaurant and bar. In 1964 an exhibition of international contemporary art was presented in larger temporary premises in George Street during the Edinburgh Festival, and October of that year saw the opening of a dedicated exhibitions space in the James Court building. Among the visual artists whose work was exhibited at the Traverse Gallery or in other venues (such as the Universities of Edinburgh, York and Durham) in these years were Mark Boyle, William Crozier, John Houston, Elizabeth Blackadder, William Johnstone, William Crozier, Ian McKenzie Smith, Louis le Brocqy, Tam McPhail, Abraham Rattner,

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Martin Bradley, Yago Pericot, Xaier Corbero, Jasper Johns, Patrick Heron and Bryan Wynter. Demarco served as director of the Traverse Gallery until 1967.

The Richard Demarco Gallery

The success of the Traverse Gallery demonstrated the need for a dedicated venue for contemporary visual art in Edinburgh. This was realised with the establishment of the Richard Demarco Gallery (RDG), opened in August 1966 (during the Edinburgh Festival) by Demarco with the support of Traverse Theatre Club committee members Andrew Elliot, John Martin and James Walker. The Gallery was located in a three-storey Georgian town house at 8 Melville Crescent in Edinburgh's West End, where it had exhibition spaces on the ground and first floor, and a bistro-style restaurant in the basement.

The *Inaugural Exhibition* was of work by an international group of over fifty contemporary artists. Over the next few years, the gallery presented group and solo exhibitions by artists from many countries, whilst providing an important platform for **Scottish artists** and artists from elsewhere in the UK. Though committed to supporting new British art, the exhibition programme was international in scope. In 1968 Demarco visited the Venice Biennale and Documenta for the first time, and made the first of his many visits to Eastern Europe, establishing on-going dialogues with artists, arts institutions and professionals in Poland and Romania, and laying the foundations for many future collaborations. By 1970 the RDG had presented exhibitions of *Contemporary Italian Art* (Baj, Burri, Capogrossi, Fontana, Kounellis, Manzoni, Rotella, et al); *16 Polish Artists*,

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(with a reciprocal exhibition introducing 15 British artists in Warsaw), *4 Romanian Artists* in 1969 (including the first of many presentations by the RDG over subsequent decades of the work of Paul Neagu); *Young Brazilian Art*; *Canada 101* (an exhibition of 22 Canadian artists, presented at Edinburgh College of Art for the

Edinburgh International Festival in 1968); and had held one-person exhibitions by (among others) the Spanish artist Jorge Castillo, Japanese artist Juuko Ikewada, Columbian sculptor Edgar Negret, the Israelis Amikam Toren and Menashe Kadishman, and a retrospective exhibition of the work of Australian artist Arthur Boyd. The gallery had also presented major retrospective one-person exhibitions of the Scottish artist Alan Davie, and English artists Patrick Heron and John Piper. In 1967 the RDG organised the *1st Edinburgh Open 100* an exhibition open by competition to entries from any artist working in the UK and Eire. 100 works were selected from 1500 entries by Norman Reid, Roland Penrose and David Baxandall and exhibited at the University of Edinburgh for the Edinburgh International Festival. In 1968 the RDG presented a group show of 32 Scottish artists in its survey of *Scottish Painting 1968* and the following year the work of 10 Scottish artists was exhibited in *New Tendencies in Scottish Art*. Annual group exhibitions of *Scottish Young Contemporaries* were presented by the RDG in 1968 and 1969.

The Scottish artists exhibited by Demarco form a diverse group, by no means focused solely on emerging talent. Royal Scottish Academicians and other

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well-established artists were also shown, especially in the earlier years (many of the younger artists evolved into established artists in due course). The Richard Demarco Gallery brought Scottish artists to public attention in Edinburgh and, through touring shows, elsewhere in Scotland and the UK. At a time when publications on Scottish artists were few (and colour printing expensive) his exhibition catalogues were another valuable means of dissemination. The regular exhibition of work by artists from elsewhere stimulated new currents in Scottish art and created many lasting contacts between artists. Equally important was his promotion of Scottish artists abroad through exhibition projects and sales.

When the Richard Demarco Gallery was founded the performing arts were in mind along with the visual arts. Readings, discussions, lectures, music recitals and theatre productions were integral to the gallery's work. Some examples from the gallery's early years include *Cambridge Footlights* with Clive James, Tony Buffery and Pete Arkin for the Edinburgh Festival Fringe in 1968 and 1969; Geoff Moore's dance company in *Moving Being*, accompanied by The Incredible String Band in 1969; Nancy Cole's 1969 solo show *Gertrude Stein's Gertrude Stein*; Nancy Meckler's direction of the Freehold Theatre Company in *Antigone* in 1970; Lindsay Kemp in the *Crimson* and *White Pantomimes* of 1970 and 1971 respectively; Liviu Ciulei's Bulandra Theatre production of *Leonce and Lena*; the dancers Miriam Raducanu and Gheorghe Caciulanu (1971) and Jozef Szajna's *Replique*, performed in 1971 and 1972. Tadeusz Kantor's Cricot 2 Theatre was presented by the RDG for the first time in 1972. Musical recitals were presented in the gallery from 1967 onwards and Keith Critchlow and Alan Hacker's experi-

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mental 'music environment' *Sound in Space* was presented at Edinburgh College of Art in 1970.

In August-September 1970 Demarco presented the groundbreaking *Strategy: Get Arts* at Edinburgh College of Art. Emerging from a tour of German art centres in January 1970 (and a preparatory visit to Scotland by Joseph Beuys in May) *Strategy: Get Arts* exhibited works in various media by 35 artists then associated with Dusseldorf, among them Joseph Beuys, George Brecht, Henning Christiansen, Robert Filliou, Gotthard Graubner, Dorothy Iannone, Konrad Klapheck, Ferdinand Kriwet, Heinz Mack, Blinky Palermo, Sigmar Polke, Gerhardt Richter, Klaus Rinke, Dieter Rot, Reiner Ruthenbeck, Daniel Spoerri, Andre Thomkins, Gunther Uecker, Gunter Weseler and Stefan Wewerka. The impact of *Strategy: Get Arts* was considerable, not only because it brought Joseph Beuys to Britain for the first time but because much of the work on display challenged exhibition conventions, and art-form boundaries and media. Beuys's contribution to *Strategy: Get Arts* was a four-hour long collaborative performance (with Henning Christiansen) entitled *Celtic (Kinloch Rannoch) Scottish Symphony*, performed each day for five consecutive days, and the associated *Action on Rannoch Moor* (in the Scottish Highlands). He also exhibited *Das Rudel (The Pack)* in Edinburgh, and photo- documentation of his 'actions' to-date, later entitled *Arena*.

Demarco's sustained engagement with the contemporary arts in Eastern European countries resulted in a series of pioneering Edinburgh International Festival presentations by the RDG in the early 1970's of artists from Romania (1971), Poland (1972), and Yugoslavia (1973). *Romanian Art Today* featured the

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work of 11 Romanian artists (including Bernea, Bitzan, Ilie, Maitec, Neagu, Stoica, and the Group Sigma 1. *Atelier '72*, presented by the RDG in collaboration with the Lodz Museum of Art, brought to the Edinburgh Festival the work of 42 contemporary Polish artists (including Abakanowicz, Beres, Bruszewski, Czelkowska, Drodz, Fijalkowski, Gostomski, Hasior, Jurkiewicz, Kamoji, Kantor, Koterski, Koslowska, Krasinski, Makarewicz, Nowosielski, Opalka, Pagowska, Robakowski, Rosolowicz, Stangret, Stazewski, Szajna, Warpechowski, the composer Boguslaw Shaffer, the Lodz Studio of Film Forms, and Kantor’s Cricot 2 Theatre). *Eight Yugoslav Artists* in 1973 presented the work of Marina Abramovic for the first time outside of her native Belgrade (with a performance entitled *Rhythm 10*), and also included the work of Damjan, Nusa and Sreco Dragan, Paripovic, Popovic, Todosijevic and Urkom.

Already developing his involvement with artists from Eastern Europe, initially Poland, Romania and Yugoslavia (later including Hungary, Czechoslovakia and the Baltic states) Demarco believed that his energies should be primarily directed towards supporting new European art, motivated by a desire to overcome the cultural consequences of the political alienation of Western and Eastern Europe by the Cold War. This was never an exclusive position, however, and Demarco continued to work freely with artists internationally, including North and South America, Australia and New Zealand, while maintaining his commitment to Scottish and British artists generally. Throughout the 1970’s Demarco presented a series of major exhibitions of European Art in Edinburgh. These included *Art from Malta* (1970); *Seven French Artists* (including Boltanski, Gasiorowski, Le

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Gac, Titus-Carmel) and *The Austrian Exhibition* (with Brus, Export, Gironcoli, Hollein, Krieshe, Oberhuber, Pichler, Rainer, Wiebel, among others) in 1973; *Aspects '75* (contemporary Yugoslavian art, including Abramovic (with a performance entitled *Hot/Cold*), Buic, Dimitrijevic, Ferri, Ivekovic, Logar, Miljus, Sutej, Tadic, Velickovic, in 1975); *Awangarda Polska* (including Stazewski, Witkiewicz, Beres, Jurkiewicz, Kantor, Krasinski, Wodiczko, and the archives of the Foksal Gallery, Warsaw), in 1979. Demarco’s wider international engagement also continued, demonstrated by exhibitions and events such as, *Five Belgian Artists* (including Marcel Broodthaers) and *Taller de Montevideo* (both 1971); in 1972 *Three South African Artists* (Atkinson, Wake, Nicolas-Fanourakis, at Hopetoun House), and the London-based *International Carnival of Experimental Sound* (which included a performance at the RDG by Charlotte Moorman of Nam June Paik’s *TV Bra for Living Sculpture*), in 1973 *Argentinian Art; The Museum of Conceptual Art (San Francisco) Ensemble*, and *4 Venetian Artists* (Anselmi, Costalonga, Patelli, Perusini, presented in association with Galleria del Cavallino, Venice). A major survey of *Scottish Sculpture '75* (Bushe, Docherty, Harvey, Kempself, Kirkwood, McGlade, MacPhail, Onwin, Park, Scott and Yule) was presented by the RDG at the Scottish Arts Council’s Fruitmarket Gallery in 1975. Among the many other resident UK artists presented by the gallery in this period were Stephen Buckley, Gerald Laing, Andrew Mylius, John Wells, Hubert Dalwood, Michael Tyzack, Trevor Bell, Peter Lloyd-Jones, David Tremlett, John Latham, Li Yuan Chia, Richard Layzell, Hamish Fulton, Will Maclean, Patrick Hayman, Michael Craig-Martin, Jon Schueler, Ann Madden, Louis le Brocqy, Alastair Michie, Iain Patterson, Robert

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Cargill, Dennis Buchan, Michael Peel, Alan Smith, Ian Hamilton Finlay, Robin Crozier, Colin Cina, Gavin Scobie, Alastair Park, John Furnival, Neil Dallas Brown, Patrick Reyntiens, Peter Cook, Derek Boshier, Adrian Henri, Margot Sandeman, Jimmy Boyle, Keir Smith, David Nash.

Theatre presentations by the RDG continued throughout the 1970's, often in the context of the gallery's Edinburgh Festival Fringe programmes. Examples include Tina Brown's *Under the Bamboo Tree*, Ting Theatre of Mistakes, Dublin's Project Theatre Company's production of *On Baille Strand*, directed by Jim Sheridan; *The Lives of the Bronte Sisters*, written and performed by Joan Bakewell; *The Maids* by Jean Genet, directed and performed by Ruby Wax; *The Passion Considered as an Uphill Bicycle Race* by Fania Williams, and productions directed by John Cairney, Max Stafford Clark, Neil Bartlett.

Among the many artists whose performances were presented by Demarco, in his Edinburgh gallery and elsewhere during this period are Joseph Beuys, Paul Neagu, Marina Abramovic, Zbigniew Warpechowski, David Helder, Tom Hudson, Tom Marioni, Bill Beech, Jane Whittaker, Jackie Lansley, Sally Potter, Phil Hitchcock, Barbara Koslowska, Zbigniew Makarewicz, Anne Gauldin, Rose Finn-Kelcay, Tina Keane, Andrew Drummond, Alistair MacLennan, Tony Jones, Nigel Rolfe, Lily Eng and Richard Layzell.

The radical work in the *Strategy: Get Arts* exhibition and the gallery's subsequent projects, including the **Edinburgh Arts** Summer Schools, which began in 1972 and encompassed lectures and workshops, installation, performance and theatre, demonstrated to Demarco the limitations of the Melville Crescent gal-

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lery for multi-disciplinary and new media work. The Edinburgh Arts 1972 programme of events included lectures at the gallery by Jack Burnham, Lord Ritchie Calder, Alie Munro, Ronald Mavor, whilst the gallery also hosted music recitals, traditional song recitals, poetry readings by Liz Lochhead, Edwin Morgan, Robert Garioch, Margaret Tait and others. *Creative Adaptability* workshops led by Tom Hudson took place both in the gallery's exhibition rooms and at Cramond Beach near Edinburgh, and dance workshops and performances led by Stuart Hopps, of Scottish Ballet, extended from the interior gallery spaces to the Edinburgh streets. A performance event involving summer school participants was conducted by David Helder from the summit of Arthur's Seat in Edinburgh's Holyrood Park, whilst a *Drawing Workshop* and performances by Paul Neagu took place in the grounds of Edinburgh's Greyfriars Churchyard and on Inchcolm Island in the Firth of Forth, and expeditions were led by Demarco for groups of participants to locations including Kilmartin Glen in Argyll and the garden of Ian Hamilton Finlay at Stonypath, south of Edinburgh.

Melville College, a former school situated close to the RDG's Melville Crescent gallery provided the principal venue for Edinburgh Arts 1973 activities, a cross-art form programme of visual art, performance, dance, video, drama and music projects and associated lectures and events by, amongst others, Tadeusz Kantor, Hugh MacDiarmid, George Melly, Arnold Herstand, Peter Selz; Joseph Beuys's *Twelve-Hour Lecture: A Homage to Anacharsis Cloots*; theatre performances and performance art events by Yugoslav, Polish, Austrian, American, and British artists.

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In March 1974 the Melville Crescent gallery closed and thereafter, into the 1980s, the RDG operated from several addresses in Edinburgh including 18A Great King Street, 61 High Street (Monteith House), 179 Canongate (Gladstone's Court), 32 High Street, 10 Jeffrey Street, whilst continuing to use temporary premises in Edinburgh, especially during the Festival period. One place of special importance to Demarco was the old Forresthill poorhouse, near Greyfriars Kirkyard. In 1972, Tadeusz Kantor's Cricot 2 theatre production of *The Water Hen* was presented there, as was his 1973 production, *Lovelies and Dowdies*. *The Dead Class* by Kantor's Cricot 2 Company was presented by the RDG at Edinburgh College of Art in 1976. In June 1974, Joseph Beuys performed his *Three Pots Action* at Forresthill, and returned to the poorhouse in August 1974 to participate, with Buckminster Fuller and others, in the RDG's *Black and White Oil Conference* held there as part of Edinburgh Arts 1974. The Forresthill poorhouse also provided the space for Paul Neagu's *Going* and *Tornado* performances for Edinburgh Arts 1974, a six-week programme of exhibitions, performances, lectures, theatre and dance based at several venues in the city. Two weeks were spent outside Edinburgh, in Stirlingshire and Argyll. Participating artists, performers and speakers included Magdalena Abakanowicz, Jimmy Boyle, Roland Penrose, Paolo Soleri, Colin Thomson, Douglas Hall, Norbert Lynton, Gavin Strang, Margot Sandeman, Patrick Reyntiens, Judd Fine, Tom Ockerse, John Paskiewicz, Sally Potter, Jackie Lansley, Phil Hitchcock, Michael Myers and Steve Whitacre.

In August 1980 Joseph Beuys held a Free International University (FIU) event (*Alternative Policies and the Work of the FIU/ Jimmy Boyle Days*) as part of

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the Edinburgh Arts 1980 exhibition at 179 Canongate (Gladstone's Court). He also declared a hunger strike and legal action to protest at Jimmy Boyle's transfer from the Special Unit at Barlinnie Prison into the mainstream prison system where he would be unable to continue his artistic work. Beuys had first met Boyle at the Forresthill poorhouse, during Boyle's one-day release from prison to participate in Edinburgh Arts 1974, subsequently visiting him at the Special Unit and speaking on his behalf at the press conference for Boyle's exhibition/project *In Defence of the Innocent* at the RDG in 1976. In 1981 Beuys was commissioned by the Demarco Gallery to make three suites of limited edition prints, *New Beginnings are in the Offing*, *Celtic (Kinloch Rannoch)* *The Scottish Symphony*, and *Rosebery, Beuys, Fuller*. Beuys's final visit to Edinburgh was in summer 1981 when he returned to make a work from the doors of the soon to be demolished Forresthill poorhouse. The resultant work, *New Beginnings are in the Offing* (sometimes referred to as *The Poorhouse Doors*) was included in an exhibition that year, *The Avant-Garde in Europe 1955-70: the Collection of the Städtisches Museum, Monchengladbach*, at the Scottish National Gallery of Modern Art.

In 1982 the RDG presented an exhibition of *Rene Block Gallery (Berlin)* *Multiples*, (works by Joseph Beuys and others). For the Edinburgh International Festival in August 1982, the RDG presented *Treffpunkt Parnass* at Edinburgh College of Art, 'a retrospective of international avant-garde in West Germany' from the collection of Rolf Jahrling. In 1983 an exhibition documenting the collection of Count Panza di Biumo in Italy *The Varese Engagement with Modern Art* was presented by the RDG in relation to an Edinburgh International Festival confer-

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ence *Towards the Housing of Art in the 21st Century*, which included presentations by museum and gallery professionals, architects, academics, art patrons, collectors and artists, including Douglas Hall, Colin Thompson, Johannes Cladders, Karl Ruhrberg, Fumio Nanjo, Oystein Hjort, Wystan Curnow, Declan McGonagle, Danni Karavan, Michael Spens, Barry Gasson, James Dunbar-Nasmith, Giuliano Gori, Count Panza di Biumo and Dr Arthur M. Sackler. A concurrent exhibition of Pre-Columbian ceramics *The Art of the Master Craftsman* from the Arthur M. Sackler collections was presented by the RDG for the International Festival at the Edinburgh City Art Centre.

The RDG's *Art and the Human Environment* conference was presented for the Edinburgh Festival in 1984; this twelve-day event, with more than 150 speakers, addressed a broad range of concerns, relevant to art, community and environment, with presentations by artists including; Patrick Heron, Paul Neagu, David Nash, Alastair MacLennan, Jimmy Boyle, David Harding, Bruce McLean, Glen Onwin; as well as academics, architects, writers, poets, politicians and arts and media professionals, including Bernard Lassus (in relation to a visit by conference participants to Ian Hamilton Finlay's 'Little Sparta'), Stephen Bann, Jonathan Miller, Keith Hartley, Robert O'Driscoll, Rene Block, Chris Carrell, Sir Hugh Casson, Joyce Laing, Ralph Rinzler, Sorley Maclean, Norman McCaig, Ian Crichton Smith, Gabriella Cardazzo, Jean De Loisy, Wystan Curnow, Anthony Bond, Frank Dunlop, Mark Francis, Marina Vaizey, Brian Johnson, Owen Dudley Edwards, Marijan Susovski, Wilton Dillon, Anthony Korner. In October 1984 a related conference took place, with the gallery's participation, at the National Gallery of Ire-

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land, entitled *Art and the Human Environment: Dublin – A Case Study*, with presentations by Richard Demarco and many of the Edinburgh participants, as well as others including Dorothy Walker, Charles Haughey, Anthony Burgess, Pierre Restany, Rudi Fuchs, Dominique De Menil, Gough Whitlam, Jack Lang and Lord Gowrie, The Edinburgh conference was presented as part of *Demarcation '84* an Edinburgh International Festival programme of exhibitions and events at Edinburgh College of Art presented by the RDG in association with a number of other galleries from Scotland and elsewhere. The RDG also presented *ANZART*: an exhibition of Australian and New Zealand artists, *Bougé: New French Photography*, and a group exhibition of works by artists including Ian Hamilton Finlay, Ainslie Yule, Brian McCann, David Mach.

The RDG continued to present a series of one-person exhibitions of Scottish and international artists, either at the gallery's exhibitions space at 10 Jeffrey Street, close to Edinburgh's Royal Mile, or at other venues in the city and elsewhere, such as the Edinburgh City Art Centre and French Institute, and the grounds of Mellerstain House and Craigcrook Castle. Among those artists presented by the gallery in this period are Royden Rabinowitch, Denise Marika, Daniel Lang, Edwin Owre, Fabrizio Plessi, Jurgen Partenheimer, William Crozier, Douglas Swan, Margot Sandeman, Mario Rossi, Peter Seddon, Anna Constantinou Wilson, Keir Smith, James Howie, Erlend Brown, Gus Wylie, Alistair Park, Marilyn Smith, Stephen Lawson, Marko Krsmanovic, Slobodanka Stupar and Gian Carlo Venuto. The latter was presented in association with Galleria del Cavallino (Venice, Italy), directed by Gabriella Cardazzo, an institution with which the RDG

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had a long record of collaboration and exchange. In 1985 the RDG furthered its long-established association with the Foksal Gallery (Warsaw, Poland), under the directorship of Wiesław Borowski, to present *4 Foksal Gallery Artists* (Ciecierski, Szewczyk, Tarasewicz, Tatarczyk) during the Edinburgh Festival.

Theatre and live art projects continued as an integral aspect of the RDG programme throughout the 1980's. The ANZART exhibition in 1983 included performance by Lyndal Jones (*Prediction Piece No.7*) and John Cousins (*Membrane*), and sound installation and performance works by 'From Scratch', while the *Demarcation '84* exhibitions included a 48-hour performance by Alastair MacLennan. In 1985 the RDG presented Polish performance groups Akademia Ruchu (with *English Lesson*) and Theatre of the 8th Day (with *Auto Da Fe*), and in 1986, The Theatre of Sisters Scipion Nasica (Neue Slowenische Kunst collective) from Ljubljana (with *Marija Nablocka*). RDG Festival Fringe programmes, often presented in temporary venues including school and community halls, included, in the first half of the decade, Charles Lewson's *In The Seventh Circle*, James Marriott's Circus Company, with performances in Edinburgh and Barlinnie Prison in Glasgow, *Gertrude Stein and a Companion* performed by Miriam Margolyes, Zofia Kalinska's Akne Theatre, and the premieres of two plays by Sean Matthias: *A Prayer for Wings*, directed by Joan Plowright, and *Infidelities* directed by Richard Olivier.

In 1986 the RDG acquired a four-storey former church building in Blackfriars Street in Edinburgh's Old Town. The opening exhibition in the new space presented 43 Polish artists in association with the Polish Ministry of Culture and

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the Edinburgh International Festival. Contributing artists included Abakanowicz, Dwurnik, Jurkiewicz, Kantor, Koslowski, Krasinski, Kruk, Nowosielski, Przybyla (with an installation at Traquair House in the Scottish Borders), Robakowski, Stazewski, Stern, Winiarski.

In 1987, an installation entitled *Was ist Kunst?* by Group Irwin (Neue Slowenische Kunst collective) was exhibited at the Blackfriars Street gallery. For the Edinburgh Festival 1987, the RDG exhibited a collection of work by the late Joseph Beuys entitled *Bits and Pieces*: a collection of objects, drawings and multiples gifted by Beuys to his associate Caroline Tisdall. An exhibition of photographs and corresponding poems, entitled *Witches Point*, by Caroline Tisdall and Paul van Vlisningen was shown concurrently.

In 1988, the RDG presented two exhibitions in association with the Scottish Sculpture Trust; Paul Neagu's *Nine Catalytic Stations* series of sculptures, an exhibition that marked the twentieth year of Neagu's close association with the RDG, was preceded by the exhibition of a large sculptural work entitled *Tavola* by the Italian sculptor Mario Merz. In 1989 the gallery exhibited *Art at the Edge* a group show of 6 Polish artists (Abakanowicz, Beres, Dwurnik, Gustowska, Nowosielski, Tarasewicz); *Art in the Open* presented 6 Romanian artists (Bernea, Bratescu, Dumitrescu, Gheorghiu, Gorduz, Tiron); 72 Italian artists were presented in *Roma Punto Uno*; *3 Portugese Artists* (Helena Almeida, Paula Rego, Ruth Rosengarten), and the work of 13 Dutch artists was shown by the RDG in the Blackfriars Street gallery and on Inchcolm Island, as part of the *Holland at the Festival* series of exhibitions, in association with the Contemporary Art Founda-

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tion, Amsterdam. Three French artists (Pascal Barbe, Jean-Sylvian Bieth and Francois Vergier) were exhibited in the gallery's contribution to the *French Spring* programme of exhibitions in 1990, *Two Hungarian Artists* (Adam Balint and Pal Gerber), and *Pictlandgarden* an exhibition of new work by German artist Gunther Uecker was presented by the RDG for the 1990 Edinburgh International Festival.

Among the many other Scottish, British and international artists presented by the gallery in this period are Gerard Gasiorowski, David Mach, Derek Jarman, Helen Chadwick, Ian McCulloch, Timothy Emlyn Jones, John David Mooney, Balraj Khanna, John Latham, Sandy Moffat, George Wyllie, Jim Livingstone, Beth Fisher, Rolf Nesch, Hugh Kyle, Lys Hansen, Maggi Hambling, Hugh Collins, Fred Stiven, Dawson Murray, Will Maclean, George Puzenkov, John Taylor, John Kirkwood, Igor Stepancic, Yvonne Hawker, Moira Innes, Ian McKeever, Mary Modeen, George Donald, Arthur Watson, Jackie Parry, Angela Weyersberg, Rudolf Calonder, Maria Bartkowiak, Anya Galuszka, Elena Gaputyte, Mimmo Rotella. In 1991, the RDG marked its 25th anniversary year with a large group exhibition of European artists entitled *Pentagonale-Plus*.

Theatre and performance projects presented by the RDG at the Blackfriars Street gallery included performance events by Bobby Baker, dance performance choreographed by Rosemary Butcher, Gyorgy Arvai and Yvette Boszik's Collective of Natural Disasters from Hungary with their productions of *The Originator*, *The Yesterday of Victory* and *Living Space*. A recital by Leonard Friedman of Scottish composer Ronald Stevenson's *Dodecaphonic Bonfire* (presented in relation to the RDG's Edinburgh International Festival conference on the life and

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work of Hugh MacDiarmid), *Rolling the Stone* by Richard Crane and Fania Williams, *Readings from the Romanian Poets* by Ion Caramitru, Jokai Theatre of Bekescsaba from Hungary with their production of *Bluebeard's Castle* directed by Marton Tasnadi, productions by Polish theatre including Lotte Lachman Videoteatr, Zofia Kalinska, Teatr 77, Teatr Provisorium, Grupa Chwilowa, and Mladen Materic's Open Stage Obala Theatre from Sarajevo with *Tattoo Theatre* and *Moonplay*.

One of the most ambitious theatre projects presented by the RDG in this period was a production of *Macbeth* by Zattera Di Babele, the Rome and Sicily based company of Carlo Quartucci and Carla Tato. The 1988 performance began in the Blackfriars Street gallery and continued on a journey by road and sea voyage to Inchcolm Island in the Firth of Forth. In 1989, a production of *Macbeth* by the Scottish director John Bett, and company of Scottish actors, was again presented on the island of Inchcolm.

Expeditions and journeys continued as an integral strand of Demarco's activities throughout the 1980's and 90's. Numerous group visits, involving artists, Friends and associates of the gallery, were led by Demarco to Poland, Italy, Germany, Holland, Belgium, Hungary, Romania, and to successive Venice Biennale and Documenta exhibitions. Demarco's promotion abroad of Scottish and other artists associated with the gallery continued through exhibitions and projects in which he led groups of artists to make work in, for example, Sarajevo in 1988, Budapest in 1991 and Dubrovnik in 1998.

In 1992, the **Demarco European Art Foundation** was established, and

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thereafter Demarco's projects continued to pursue an internationalist, contemporary and multi-disciplinary ethos under the banner of the new Foundation. In 1993 the Foundation was relocated to the former St. Mary's School building in Albany Street in Edinburgh's New Town.

In 1994, the Foundation presented *Distant Voices*: contemporary art from the Czech Republic (Dopitova, Nikl, Stratil, Kafka). An Edinburgh Festival Fringe programme of 12 exhibitions at St. Mary's in 1994 included *Witnesses of Existence*: six artists (Bogdanovic, Jukic, Numankadic, Pasic, Skopljak, Waldegg) from the Obala Gallery in Sarajevo; *Strange Fruit*: a collaborative installation by Elaine Shemilt and Arthur Watson; Shelley Sacks's *Thought Bank 2* installation and events, *Joseph Beuys in Scotland*: an archival display, and *Agongo*: an installation by Damien Hirst. In 1995, in the context of the Foundation's summer school, a programme of exhibitions and events was presented at Edinburgh College of Art which included *Bread and Salt*: contemporary Lithuanian Art; *Cosmic Blood and the Niddrie Woman*: an installation by John Latham; an event by Latham entitled *The Attorney Project: John Latham (artist) vs. Physics, Philosophy, Theology*; a performance by Henning Christiansen and Ursula Reuter-Christiansen entitled *Celtic Mouth*, and a performance on Rannoch Moor by Christiansen, Reuter-Christiansen and George Wyllie entitled *The Peaceful Green Hammer and the Spire*. In 1996 the Foundation's exhibitions programme included new work by Jimmy Boyle, and a photo-documentary exhibition (with related symposium) by Friedhelm Mennekes of Joseph Beuys's *Manresa*.

The Demarco European Art Foundation continued to present extensive

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programmes of the performing arts; examples include Odin Teatret (Denmark) with Julia Varley's one- woman performance of *The Castle of Holstebro* directed by Eugenio Barba (1994); Yvette Boszik Company (Hungary) with *The Soiree* (1993), *The Countess* (1994), *The Yellow Wallpaper* (1995), and *Double Trouble* (2002); Poland's Teatr Kana with *Moscow-Petushki* (1994); The Estonian Youth Theatre's *Romeo and Juliet* (1994); *The Ravenscraig Macbeth*, (1996), directed by Valery Anisenko; Belarus State Theatre's *Dze-Ya?*(1996); Oskaras Korsunovas Company (Lithuania) with *There to Be Here* (1995), and *Hello Sonya* (1996); Beckett's *Rough for Theatre One* and *The Old Tune* directed by John Calder(1996); Teatr Biuro Podrozy (Poland) with *Carmen Funebre* (1995); European Youth Parliament's *Europa* directed by Nigel Osborne (1998); Polish actor/ director Zofia Kalinska's Ariel Theatre with Scottish and Polish company in *Little Requiem for Kantor* (1998); Artus (Hungary) with *Portrait C*; Do-Fabrik Theatre (Germany/ Russia) with *Hopeless Games* (1999); Yakub Kolas Company (Belarus) with *Chagal-Chagal*(2000); Since 2000 the Demarco European Art Foundation has collaborated with 'Rocket Venues' to present an annual programme of performing arts for the Edinburgh Festival Fringe.

In 2000, an exhibition entitled *70/2000*; marking Richard Demarco's 70th year and comprising works by more than 100 artists closely associated with Demarco's career, was presented by Edinburgh City Art Centre, and later by the University of Kingston-upon- Thames (where Demarco had held a professorship of European Cultural Studies since 1992) and the National Gallery of Lithuania. In

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2002 the Foundation presented an exhibition of 24 Scottish artists, entitled *Beyond Conflict*, at the European Parliament in Brussels.

Following the closure of St. Mary’s School in 1998, the Demarco European Art Foundation was located at New Parliament House complex on Edinburgh’s Calton Hill, which provided an office and space for the Foundation’s archive. In May 2005, the archive and art collection was moved to Skateraw Farm, near Dunbar, East Lothian. Subsequently, the archive was housed in Craigcrook Castle (2010-2013?) and thereafter as Summerhall Art Centre, Edinburgh.

Edinburgh Arts

Reflecting the increasing integration of his thinking about art, culture and education Demarco ran a programme of experimental summer schools between 1972 and 1980 under the generic title *Edinburgh Arts*. They were initiated in association with the School of Scottish Studies and Extra-Mural Department of the University of Edinburgh, and the North American Students’ Association. Conceived in part as a trans-Atlantic cultural dialogue, many of the students who participated were from universities in the USA, *Edinburgh Arts* being recognised as a credit-bearing educational programme. Other participants included students, artists, writers, performers, teachers and many others from Britain and Europe.

Edinburgh Arts emerged from Demarco’s experience as a teacher and gallery director, his knowledge of contemporary art and the history (and prehistory) of Europe, and his belief in the importance of European and North American cul-

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tural interaction. Through his engagement with European contemporary artists (especially Joseph Beuys) he had developed his thinking about the nature and role of the artist in society. Another important exemplar for Edinburgh Arts was Black Mountain College (in North Carolina, USA), which, between 1933 and 1957, followed a liberal, experimental and interdisciplinary approach to art education. Demarco's ambition was to open his participants to new pathways for self-determined creative action, based on encounters and exchanges with diverse places, people, artefacts and events.

From a relatively modest beginning the Edinburgh Arts summer schools evolved into a series of journeys, the journey itself becoming the medium of the learning experiences that Demarco orchestrated. By 1975 the journey had become a trans-European expedition from the Neolithic temples of Hagar Qim on Malta to the Neolithic stone circle at Callanish on the Island of Lewis in the Outer Hebrides. The evolution of the Edinburgh Arts journeys was stimulated by Demarco's discovery of the road to Meikle Seggie in 1973, a country road in Kinross-shire, which he followed on impulse. The idea of *the Road to Meikle Seggie* became his metaphor for the road that weaves together the geography and cultures, the past and the present, of western Europe from the Mediterranean to its northern limits, and, by extension, any journey which reveals to the traveller unexpected intellectual vistas and the chance of self-discovery and creative growth. Demarco developed the essence of his idea in a lecture and publication *The Artist as Explorer* (1978). In 1980 the final Edinburgh Arts journey was a circumnavigation of the British Isles on the sailing ship *Marques*.

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SELECTED CV

**Professor Richard Demarco C.B.E., H.R.S.A., R.S.W., F.R.S.A., Hon.
F.E.C.A., Hon. F.R.I.A.S., Hon. R.W.S., S.S.A. (Hon. President)**

Education

1941-49	Holy Cross Academy, Edinburgh
1949-53	Edinburgh College of Art
1953-54	Moray House Teachers’ Training College, Edinburgh

Appointments

1954-56	Royal Army Educational Corps
1957-67	Art Master, Duns Scotus Academy, Edinburgh
1962	Part-time Lecturer in Design, Edinburgh College of Art
1966-92	Director, The Richard Demarco Gallery, Edinburgh
1967	Director, Edinburgh Festival Contemporary Art exhibition programme
1993-	Director, Demarco European Art Foundation, Edinburgh
1993-2000	Professor of European Cultural Studies, Kingston University, London

Directorships, Examinerships and Honorary Positions

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1963-67	Co-founder and Vice-Chairman, Traverse Theatre, Edinburgh
1963-67	Founder and Director, Traverse Theatre Gallery, Edinburgh
1972-73	Director, Scottish International Education Trust, Edinburgh
1973-74	Governor, Carlisle School of Art, Cumbria
1987-90	External Examiner, Stourbridge School of Art
1990	External Examiner, Wolverhampton School of Art
1993	Trustee, Kingston Demarco European Cultural Foundation
1998	Green Cross Trustee
2000	Emeritus Professor of European Cultural Studies, Kingston University, London
2000	Honorary Vice-President The Rose Theatre, Kingston-upon- Thames, London

Fellowships, Memberships and Honorary Memberships

1967	Member, Society of Scottish Artists
1969	Member, Royal Scottish Society of Painters in Watercolour (RSW)
1991	Honorary Fellow, Royal Incorporation of Architects of Scotland (HFRIAS)
1993-94	Picker Fellow, Kingston Polytechnic, London
1996	Honorary Member, Scottish Arts Club, Edinburgh
1998	Honorary Fellow, Institute of Contemporary Scotland

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1998	Fellow, Royal Society of Arts (FRSA) 2001 Honorary Academician, Royal Scottish Academy (HRSA)
2006	Honorary Member, the Royal Watercolour Society (HRWS)
2007	Honorary Visiting Professor of Fine Art, University of Dundee
2008	Honorary Fellow, Edinburgh College of Art
2008	Honorary Citizenship of the City of Łódź, Poland

Honours and Honorary Doctorate

1974	Honorary Order of Kentucky Colonels
1976	Commander, Gold Badge of the Order of Merit of the People’s Republic of Poland
1984	Officer of The British Empire (O.B.E.)
1988	Cavaliere della Repubblica d’Italia
1993	Honorary Doctorate of Fine Art, Atlanta College of Art, USA
1996	Chevalier des Arts et Lettres de France
1996	Commander, Order of St. Lazarus, Malta
1996	Honorary Doctorate of Law, University of Dundee
2006	Honorary Doctorate, Wrocław Academy of Fine Art, Poland
2007	Commander of the British Empire (C.B.E.)

Awards and Prizes

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1975	Scottish Arts Council Artist’s Award
1988	Scotland on Sunday Critics Award
1992	British International Institute of Theatre Award
1992	Polish International Institute of Theatre Award
1995	Glasgow Royal Philosophical Society Arts Medal
2007	Gloria Artis Medal, Polish Ministry of Culture

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NATIONAL LIFE STORIES – ARTISTS’-LIVES: RICHARD DEMARCO
SUMMARY OF RECORDINGS [SOURCE: GMA A97 17]

Appendix 1.3

National Life Stories – Artists’-Lives: Richard Demarco – Summary of recordings

This is an edited version (including spelling revisions of names) of a document prepared by the National Galleries of Scotland that summaries the *National Life Stories: Artists’ Lives* recordings of interviews with Richard Demarco. These recordings were made in collaboration with the researcher Jenny Simmonds, who interviewed Richard Demarco at various times and locations between October 2005 and March 2007

These recordings were held in MP3 format in the Library of NGS under the catalogue entry (GMA A97/17) and, originally, were only made available for consultation within the premises.

The original cataloguing schema (by the British Library’s National Life Stories project) is an alpha-numeric system. Each file has the prefix 021A-C0466X0242XX. This was followed by a 6-letter alphabetic code that expressed a numerical progression, based on the letters of the alphabet. The original recordings were made on C 60 cassette tapes (30 minutes each side). AAZZMO represented the first recording – TAPE 1 SIDE A; ABZZMO the second recording – TAPE 1 SIDE B, and so on.

These recording were subsequently transferred to digital format and made freely and publicly available for download (through educational institutions) from the National Life Stories Artists’ Lives website (<https://sounds.bl.uk/Arts-literature-and-performance/Art/021M-C0466X0242XX-0001V0>). Here they

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were assigned a simpler cataloguing schema (beginning with 0001V0, 002V0, and so on). These files are publicly downloadable. Once the files are downloaded their nomenclature takes the following form *Demarco-Richard-1-of-64-National-Life-Stories-Arti.mp3*; *Demarco-Richard-2-of-64-National-Life-Stories-Arti.mp3* etc.

The interview recordings relevant to the thesis have been transcribed and uploaded to my website. In the interests of simplicity, and to avoid confusion, I have referred to the transcribed files throughout, which may be found at the following web address: gilessutherland.org/academic/phd
[login: djcad; password: phd]

The summary recordings below have also been assigned the filenames of the transcribed files.

GS, June 2018

Demarco-Richard-001-of-64-National-Life-Stories-Artists'-Lives

Richard Demarco [RD] b. 1930 Edinburgh's West End. Parents' business venture setting up 'thé dansant' called: The Trocadero in West Princes St., inspired by institution in Portobello called: Maison Demarco. Explains why Trocadero failed. Demarco family arrived in Edinburgh via Paris, many employed as artists' models end of 19th century, originally from Province of Frosinone, Italy. About mountain village communities where both paternal and maternal sides of family originated, about Medieval architecture in Italy, the 'cicoria' culture relating to land where Cicero built his villa. Little known about paternal family origins, father's parents came from village of Picinisco, father's name: Carmino Demarco, spoke fluent Italian, brother of Cristina (known as Tini) 22 years older, she ran Demarco empire,

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describes her relationship with father, RD's perception of her as unsympathetic to his hopes for secondary education. About father's hard work as business manager for Tini; Tini's husband: Gabriel Demarco. Description of Maison Demarco, its atmosphere, interior design, materials used, built on lines of Parisian café: La Coupole. Cont. about parents' Trocadero venture, about RD's mother's birth pangs at the Trocadero. Father in charge of catering services, explains his contacts with large Edinburgh Railway hotels. Description of Maison Demarco's ice-cream factory. Mentions father's brother: Uncle Fred. Mentions first trip to Paris with school in 1949, then with father 1950. Detailed description of Portobello in 1930s.

Demarco-Richard-002-of-64-National-Life-Stories-Artists'-Lives

How RD lived mostly in houses close to Maison Demarco, perception of father struggling to improve life as it became harder. Mother's name: Elizabeth Valentina Fusco, maternal grandfather: Giovanni Fusco son of an adventurer (also Giovanni) who'd fought in Papal army against Garibaldi. Fusco's family origins in Picinisco and Frosinone region around Montecassino, also from northern Tuscany, township of Barga. Explains how most Italian migrants to West Coast Scotland came from region around Barga, most migrants to East Coast came from Picinisco. Maternal grandmother: Maria Bratisani, her husband's father, Giovanni the adventurer, married Irish widow: Elizabeth Guinness, explains about these Irish origins. About where Giovanni and Elizabeth met, describes Giovanni as real dandy and risk taker. Maternal grandparents: Maria and Giovanni met in Edinburgh, describes how Italians inevitably established communities in different parts of Britain, whereabouts in Edinburgh Italians settled, how Maria and Giovanni left Ireland for Ulster to set up shop in Bangor, County Down, second child was RD's mother: Elizabeth. About living with maternal grandparents at 9, Bath St., memory of terrifying recurring nightmares. About deep unhappiness in family, fundamental personality differences between parents. Description of mother's character and looks, b. 1900. Description of father's personality and looks, what naturally

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attracted the one to the other. Parents both died in their seventies. Demarco empire big success in contrast to small Fusco family business consisting of British style Marine Café, describes how they catered for two Rowing Clubs on Portobello Promenade. Description of grandfather Giovanni Fusco on his deathbed.

Demarco-Richard-003-of-64-National-Life-Stories-Artists'-Lives

Mother's instabilities, father's sociability, mother's devotion to sons. Brother Michael b. 1932, brother Louis b. 1934. Explains Tini never accepted RD's family, ways she privileged her son Umberto over RD's father. Realisation he'd never see Demarcos and Fuscus amicably together, understanding of Demarco family's control over economic survival of RD's family unit, how this fed his anxieties and insecurities. About moving house many times, father away working, memory of him teaching RD to draw imaginary crowns of Kings and Queens. Description of RD's situation: neither at home in maternal or paternal extended families, nor in wider world of Edinburgh or Scotland. Detailed description of first memory aged about three: about rail journey, elegance of 1930s, mother and sunlight. Detailed description of second early memory aged about five. RD's early awareness of mother's vulnerability, couldn't really manage her children, always going to Nursing Homes, RD often lived with mother's younger sister: Minnie, describes her, married to Scottish soldier: Uncle Alec, Bugler in King's Own Scottish Borderers, Berwick-on-Tweed. Describes their home, coastline there is place of second early memory. Importance of that part of East Coast, why these memories have sustained RD throughout life. Cont. about difficulties between parents. Describes descent from home in 1930s Craightinny elegant bungalow to various rented accommodation. Memories of Craightinny house with garden, his toys, first drawings there of battlefields. Memory of getting dressed up for thrilling treat: short flight in aeroplane taking off from Portobello Promenade.

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Demarco-Richard-004-of-64-National-Life-Stories-Artists'-Lives

Describes childhood hobbies. Memory of acting in Portobello town hall. Memory in 1939 watching Italian newsreel in Savoy Cinema, Leith Walk, he and father feeling discomfort at sight of Italian planes attacking tribesmen of Abyssinia. Explains how many in Italian community impressed by Mussolini's achievements but father had visited Italy in 30s knew the reality, father not imprisoned during war. Memory of Italian community using Savoy cinema on Leith Walk, remembers being chauffeur driven in Buick car by Marco Demarco from Chicago. How RD's sense of insecurity compounded by fear of looming war. Detailed description of circumstances when he got rheumatic fever, how he tried to protect mother from knowing how ill he was, describes later experience of having tonsils removed. How mother always made sure her three sons were immaculately dressed. Starting school at St John's Primary, the social mix of pupils, memory of walking to school holding hands with small girl under police protection from stone throwing Protestant Action groups who defined Pope as the Devil. Neither parents educated beyond age fourteen, whole Fusco family intensely religious, Demarco family much less so. About mother's youngest brother: Giovanni Fusco who became a priest. Tini and Gabriel became Freemasons. RD describes himself when he was Altar Boy, how he would accompany the priest to RC cemetery leading funeral procession, about the priest called: Canon Franklin. Memories of being in the choir.

Demarco-Richard-005-of-64-National-Life-Stories-Artists'-Lives

Detailed description about being brought up in Roman Catholic faith, why it was bedrock of RD's childhood life. Its importance to him as a human being, quotes from poem by Hugh MacDiarmid. How he won religious knowledge prize aged seven, about Thomas Aquinas' Summa Teologica like beautifully sculpted structure that defends our capacity to use reason. Importance of learning plainsong in Portobello choir, sings examples, about his singing voice, his father's

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perfect pitch, how father sang Italian Neapolitan songs at home. Sublime music of Christian festivals and funerals hugely important to RD as child, took him beyond insecurities of home life, learning Latin catechism bedrock to his internationalism, Catholic means Universal. Memories of Mass at St. John's Parish Church in Portobello, his grandmother Fusco giving him cards for his missal. Important way Christianity based on food, sense in which Catholic Mass is fantastic theatre, describes differences between Catholic and Protestant religious ceremonies.

Demarco-Richard-006-of-64-National-Life-Stories-Artists'-Lives

About prayer cards grandmother gave RD, importance of prayer in everyday life. Explains why supreme image for RD is The Pieta. About how this links up with RD's understanding of modern art as a 'cri du coeur', example in work of Damien Hirst, story of meeting him and what RD told him. About communion between living and dead through prayer, artists' endeavours through the soul that links past, present and future, not about aesthetics but profound religious sense of sacred nature of all things. Argues vehemently against Stephen Hawking's notion that one can know the mind of God, RD's fascination with 'Big Bang' theory, his gratitude to grandmother for gift of prayer, about impact in childhood of being at grandfather's deathbed. Sense in which concept of The Trinity holds Europe together. Sundays during childhood. 1949 first journey to London and Paris. About 1950 journey with father and group of English pilgrims to Rome, describes attending Mass in St. Peter's with father. About meeting German boy there who became pen friend, importance of common bond as Catholics, cherishes own religious roots, great interest in writings of Catholics and lapsed Catholics, read: G.K. Chesterton, Hilaire Belloc, Gerard Manley Hopkins, John Donne, Andrew Marvell. About important heritage of Declaration of Arbroath. About singing in choir from early teens into twenties. Story of how in 1943 almost had to succumb

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to family pressure to leave school and work in Maison Demarco, this fate avoided because of support from artist Betty Maxton, explains this.

Demarco-Richard-007-of-64-National-Life-Stories-Artists'-Lives

Father's struggle to be independent of Tini, short period worked for Forestry Commission in Ledburn, RD describes his upset seeing elegant father tackling manual work, then father's work in Largs as manager of three storey building: The Moorings, describes difference from East coast, pleasures being beside the sea looking towards mountainous Isle of Arran, inspiring light in the West, loved watching all the boats sailing up and down the Clyde. Happy to escape from Portobello where suffered discrimination as Italian child, story of being beaten up in shower of Public Baths by 16-year-old thugs. Description of The Mooring's building, architect John Houston. Story of birthday present of 'expensive' toy yacht, how he sailed it on Largs pond with pals. About his love of boats, watching troop's ships, theatre of war before his eyes. Description of family home in tenement abutting The Moorings, story of how family were first evicted as 'aliens', then taken in by kind landlady. Description of Catholic primary school in Largs with demented over-worked head teacher, total contrast to St. John's in Portobello well run by Ursuline nuns. Memory of another fabulous present from parents: leather bound copy of: 'Jane's Fighting Ships', describes it and model ships he made from illustrations, how and where he sailed them. Memory of walk with mother up 'The Hilly Brae', her fears, her delicate health, her agoraphobia, kindness of both parents but their inability to give him sense of security. Description of day trip to Millport by paddle steamer.

Demarco-Richard-008-of-64-National-Life-Stories-Artists'-Lives

Cont. another voyage with mother to Kyles of Bute. Description of rail journey from Edinburgh to Largs. Story of finding older boy hit by car, realisation of human vulnerability. Story of seeing Largs hotel in flames. Extraordinary story behind

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reason why father unable to continue as manager of the Moorings. About competition in Largs between Castelveccchi and Nardini family businesses. Cont. about horror of the primary school in Largs, back in Portobello became dux at St. John's Primary. September 1943 began in A1 class of Holy Cross Academy. Explanation and analysis of why down graded by fourth year, state of anxiety and insecurity caused by family environment: devastation of Italy during war, no Demarcos imprisoned but their business ruined, death of Tini and Gabriel, father struggling against the odds. RD's feelings that difficult childhood good preparation for rough and tumble of the art world. Story of RD receiving Sacrament of Confirmation from Archbishop MacDonald. Memory of seeing Snow White and Seven Dwarfs at cinema. Memory of sacred choral music at Mass especially at funerals. About how and why he'd been happy in Largs. Cont. about watching ships on the Clyde, how he made model ships from scrap wood, all RD's early art work has maritime subjects of sea, fishing, boats, harbours. Feels strong sense of loss today because all these Victorian Clydeside seaside resorts have been allowed to fall into state of neglect and sadness.

Demarco-Richard-009-of-64-National-Life-Stories-Artists'-Lives

About RD's brothers, Michael and Louis. About first job whilst student: Clerk in St. Enoch's Hotel Glasgow, second job: Kitchen Clerk in Caledonian Hotel Edinburgh, describes life in kitchen, following year in reception team, describes dress, other members of team. About John Curran, how he persuaded brother Michael to go into hotel work rather than train in architecture, about RD working to supplement grant. About Michael's rise through hotel business to manager of Gleneagles and other important hotels, about Michael working abroad whilst RD student at Edinburgh College of Art [ECA]. About strain of being mother's confidante, cont. about father's sociability and failed business enterprises, how father should have been a singer, how eventually with brother Louis, RD's father set up café in William St. Cont. about demise of Maison Demarco. About Fusco's café. Cont. about

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times RD farmed out to grandparents' home, his love of the house, the atmosphere, grandmother's dumplings. About activities of uncles during war. About uncle Noel's education, RD's envy. RD captain of Holy Cross School, captain of rugby team, vice captain of cricket team, captain of Afton House, always trying to improve things especially school dress. About significance of Catholic education. Explanation of his membership of Edinburgh Schools Citizenship's Association, RD's own shyness, his desire to speak publicly but unsure of himself. Early days at ECA, describes sense in which exciting but anxious to acquire skills for useful employment, realisation hidden agenda to teach. About his indomitable drive to improve organisations he became involved with.

Demarco-Richard-010-of-64-National-Life-Stories-Artists'-Lives

Describes seminal experience seeing *La Comédie Française* production: 'L'École des Femmes' at Lyceum theatre in first year of Edinburgh Festival [EF] 1947. About work during following year in Patrick Geddes Outlook Tower, how he met actor Duncan Macrae [DM], through him got to see rehearsals: *The Thrie Estaites*, fell in love with theatre. Work in Caledonian Hotel meant meeting people like T.S. Eliot, Clare Bloom, Richard Burton. About schooling, describes English teacher Mr Hugh Toner, RD's love of essays by pupil: John Sclan. Description of how teacher might've seen RD at that time. Description of art teacher: Miss Teresa Clarke, story of how she made RD sit at desk previously occupied by Eduardo Paolozzi [EP], about EP's drawings. Other big support for RD: Mrs Betty Henderson-Blyth, temporary French teacher married to artist Robert Henderson-Blyth [RHB]. Story of how and why RD failed English exams, knew he would go to art school, explains other possibilities he would've liked. ECA 1948 - 1953, about fact his Diploma in Art signified 'DA' (damn all), had to undergo horrors of Moray House Teacher's Training 1954. Story about mercifully failing interview to teach at St Columba's school in Cowdenbeath, how wife Anne got the job. About his wife, how they met, her family background, her schooling, RD's first serious girl friend. About reading,

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favourite book Captain Marriot's: 'Mr Midshipman Easy', loved books about public schools, offered more than he'd encountered in his life. About growing love for rugby and cricket whilst at school, reasons why soccer didn't appeal.

Demarco-Richard-011-of-64-National-Life-Stories-Artists'-Lives

Story about how RD discovered more sophisticated standards for sport in public schools, his own efforts to improve standards of dress in Holy Cross School's teams. RD's love of books about public schools by Gunby Hadeth, illustrated by brothers: C.E. and C. M. Brock, also P.G. Wodehouse's: 'Psymth'. About how seriously he took cricket, first loss of faith in adults if they didn't want something better for school, story of playing forty-four cricket matches in one season, how he helped establish first ever RC Parish Cricket Club: St. John's Cricket Club, describes atmosphere, explains commitment involved. Realisation that he could also achieve similar environment in world of art, describes how later he formed another kind of club gathered around Edinburgh's Laigh Coffee House, and own home at 29, Frederick St. in 50s, describes types of gatherings and people. Detailed description of trip to London and Paris, just nineteen years old, experience of seeing: Les Ballets des Champs Elysées' production of 'Carmen' starring Zizi Jeanmaire, Roland Petit, Leslie Carron. First mention of Jim Haynes [JH], parties at his Doune Terrace basement flat. About JH converting old antique shop in Charles St. into world dedicated to paperback books, how it attracted John Calder [JC] and world of international writers. Story of how RD first met JH. About RD's and wife Anne's first rented home, how they bought top floor flat in Frederick St., realisation they created a café society as opposed to a pub society.

Demarco-Richard-012-of-64-National-Life-Stories-Artists'-Lives

Reasons why stuttered as child, about overwhelming fear of speaking in public, how he managed to cure himself of that. Description of himself as child, his continuing difficulties with writing, how he tackles painting, way he uses language,

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the teacher inside himself, importance of silence, living life amazed by each day. Cont. about reading during teenage years. Cont. story of obtaining better uniforms for rugby team from headmaster, explains why he loved team games. Describes huge impact, aged eighteen, of film: 'Hamlet' with Lawrence Olivier in lead role and Alexander Korda's film version of J.B. Priestley's novel: 'Things to Come'.

Demarco-Richard-013-of-64-National-Life-Stories-Artists'-Lives

Cont. cinema as refuge during childhood, describes his first colour movie: 'Trail of the Lonesome Pine', impact of several other films. Cont. about: 'Things to Come' designed by Moholy-Nagy, RD excited and frightened by modern world, about love for 'art deco'. Reasons why studied war machines as child, games and collections he made, how he created own worlds with plasticine. Cont. impact of different films, importance of humour, about Cameo Cinema where saw Italian films with cousins, his longing to be part of larger world beyond Scotland. Explains how this longing became source of his passion to create exotic world of theatre in Scotland. First play at Traverse: 'Huis Clos' by J.P. Sartre, how he supported the Gateway Theatre Company owned by Church of Scotland, about Sadie Aitken the doyenne of theatre world in Scotland. Cont. hatred of Moray House training and teaching practice. National Service for two years, soldier in the Infantry, training in Barracks at Berwick: the King's Own Scottish Border's Barracks. Describes sudden shock after art school and home life, surprise to be sent into 25th regiment, mainly among farmer's sons, about witnessing destructive nature of power in action. Story about being given boots for two left feet without metal tips, describes consequences. Description of Passing Out Parade, being on guard duty, describes terrible diet. Mentions future wife Anne's family living near barracks, able to escape and visit them. About getting attention of a Second Lieutenant because RD played rugby, earmarked for Royal Army Educational Corps.

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Learning to use bayonet, graduated as sergeant in Royal Education Army Corps, taught one and half years in royal army ordinance main depot store at Bicester nr Oxford, about people he taught, the pay, hitching back to Edinburgh many weekends. Attended RC Masses at Chaplaincy of Dominican Priory, Oxford, through this met RD's first patron: John Thompson [JT], describes him, his background, his heroism during war. About getting to know Oxford and London. About collaboration with JT, sense in which JT wonderful mentor, about JT's two adopted children: Mateus Labor and Sebastian Litmann, how they came to study in Edinburgh for a while, RD and wife Anne looked after them, what became of them, how they died. Mentions his German pen friend: Peter Jansen, first met in 1950 when RD travelled to Rome with father. What JT gave RD: intellectual rigour, the desire to be an artist connected with science, and boosted his feelings of being part of large family of RC church, a part of Europe and part of defeated Germany. RD went into army September 1954, out of it September 1956, quotes his number by heart: 23065548. About JT's upbringing, describes his funeral, mentions JT's biography being written by Dr Paul Weindling. Description of RD's and Anne's wedding. About Anne's parents, how British and Protestant they were but not big problem for RD's family. Cont. Anne got teaching job RD applied for, how RD got work in newly established Irish Christian Brothers school: Duns Scotus Academy in Corstorphine.

Demarco-Richard-015-of-64-National-Life-Stories-Artists'-Lives

Great affection between RD's mother and Anne, cont. about Anne's parents and sister Elizabeth, family from Berwick-on-Tweed, how Elizabeth became Hotel Receptionist, met and married Thai medical student Sert Sukhum, story of how they lived in Bangkok, sent their children to school in Edinburgh, RD and Anne looked after them. Explains feelings about marriage. Description of flat at 29, Frederick St., mentions some of famous people who came there such as: Yevgeny

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Yevtushenko and Johnny Dankworth, how supportive Anne was, describes how they entertained. Description of murals of Mediterranean scenes RD painted on dining room wall. Describes first commission from Arts Council to paint: 'Spirit of Repertory Theatre' Descending upon City of Dundee, largest canvas ever known in Scotland, subject chosen by Richard Buckle [RB] RD's second patron. Mentions work done for friends John Martin [JM], Douglas Soeder [DS] at Forth Studios. Amusing story connected to RD's illustrations for BBC history booklet publication for schools, also mentions illustrations in 1970s for BBC Radio for Schools: 'Songs of London' booklet. Teaching at Duns Scotus success story for pupils entering art school, led to RD teaching some evening classes at ECA. Story of how he improved student attendance with his teaching methods, put on exhibition of their work, heavily criticised by certain members of Design School staff, RD removed from ECA 1962 despite support from John Kingsley Cook, Head of Design. Description of how he began helping with establishment of Traverse Theatre in building in Lawnmarket.

Demarco-Richard-016-of-64-National-Life-Stories-Artists'-Lives

Why Leonard Rosoman big influence on RD's work, why RD studied mural painting, how he persuaded ECA to let him study in School of Design as well as School of Fine Art, how he would've loved MA course run by David Talbot Rice. Leonard Rosoman in British tradition of designer craftsmen artists/engravers like Samuel Palmer, Thomas Bewick, explains his love for their work, also fascination for School of Norwich landscape water colourists like Thomas Girton, loves drawings of Ronald Searle, Edward Ardizzone, loves work of Edward Bawden and Eric Rivillious, RD sees himself on the cusp between painting and design, greatly admires work of John Piper, Kenneth Rowntree. About RD's two great teachers at ECA: Willie Gillies and Willie Wilson. RD elected head of ECA Student's Sketch Club, describes how he put on exhibitions of students' work, story of Willie Gillies comparing RD's etching to Samuel Palmer's work before RD knew anything about Samuel Palmer.

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About four day scholarship to visit galleries in London with JM, about his two publications for degree show: Scottish Fishing and Paris Diary. About support from Head of Design: John Kingsley Cook. About fellow student George Mackie and his inspiring illustrations and typography, about paintings by Barbara Balmer. About RD's work for Paris Diary, surprised he didn't get scholarship. Cont. about important influences: Patrick Reyntiens, other students like Elizabeth Blackadder and John Houston he admired but didn't want to work like them.

Demarco-Richard-017-of-64-National-Life-Stories-Artists'-Lives

About teaching at Duns Scotus Academy from 1956 to 1957, describes building, the children, his art classroom, his budget, also teaching rugby and religion, discovering his love for teaching, his methodology, how school run by Irish Christian Brothers, eventually closed for lack of funding. About brilliant music teachers: Miles Baster, Arthur Oldham, their backgrounds and careers. Cont. about RD's teaching methods, how to educate 'no-hopers', everyone has creative potential.

Demarco-Richard-018-of-64-National-Life-Stories-Artists'-Lives

Cont. about teaching at Duns Scotus, memories of other teachers, sense of doing something worthwhile, importance of taking schoolboy's art into public arena, exhibitions of their work at Gateway Theatre and Paperback Bookshop (opened 1959). During last years took them to his Gallery, how he wanted them to feel 'at home', how he presented music and theatre in gallery. Gallery had function and purpose of a school. Mention of beginning of his creation of Edinburgh Arts [EA] in 1972 inspired by Black Mountain College in America. Journey to America in 1959. First meeting JH 1957 EF. About books in bookshop. Mention of Hector MacIver, how he taught at Royal High School with same ideals as RD, how he brought Dylan Thomas to recite to school children. Both frustrated by limitations of teaching. About how RD's energies went into creation of Traverse, sense in

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which both his home and Traverse were 'Salons', RD a 'Master of Ceremonies' an art form in itself. Lessons from his father: identity of a place is about the people in it. Deep questions about concept of a gallery. How RD enlisted Traverse Theatre Club members to participate in Traverse. Story of how on second night of first production actress Colette O'Neill stabbed by mistake. Story of replacement actress. About finances. How RD dealt with media, how he became salesman of art they exhibited. About first exhibition at Traverse; work of Anne Redpath's son, David Michie. Mentions some subsequent exhibitions.

Demarco-Richard-019-of-64-National-Life-Stories-Artists'-Lives

First journey to USA 1959 with wife Anne, describes transatlantic flight, how they stayed with family of Gail Penner friend of JH, first impressions of New York. Description of stay in Kennebunkport, Maine (nr Canadian Border). About rail journey on 'Chatanooga Choo-Choo' to New Orleans, the journey, story of arrival at station, shock at reality of racial segregation, describes Manon Gandolfo's house where they stayed, how they were entertained, stories and impressions of Deep South. About meeting up with JH there, how RD discussed with JH his need to return to Edinburgh, JH disappointed his parents by returning to Scotland, how he bought 18th century shop from old Edinburgh woman, JH used to offer coffee to anyone coming into shop, delighted in presence of women, his pleasure in human beings but not a drinker or a smoker.

Demarco-Richard-020-of-64-National-Life-Stories-Artists'-Lives

Significance of Paperback Bookshop for RD. Marriage 27/12/1956, met JH 1957 EF, journey to USA in 1959, JH converts shop, JC publishing great literature, gives examples. Mentions JC married to Opera Singer Betina Yonic, story of how his family hunting lodge: 'Ledlanet House' became Glyndebourne of Scotland. Story about why original creator of EF Rudolph Bing chose Edinburgh. About Lady Rosebery's cultural interests, describes her house in Dalmeny (West of Edinburgh),

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her central role in creation of Festival, how her husband's prize money from horse race swayed Edinburgh City Councillors and EF began 1947. Mentions that many of shakers and movers of post war culture in UK were displaced European refugees. About meeting between JH and JC. About building for first Traverse at top of Royal Mile in a flat that extended through whole length of building, describes its layout. Story of how they eventually found premises for the Traverse, role of Tom Mitchell [TM], description of him, story of how he first met girlfriend Tamara Alferoff, how that brought him to Edinburgh. How RD first got into social world revolving around Laigh café owned by Moultrie R. Kelsall. Meeting Patrick Prenter, how this led to participants like John Cleese at Edinburgh Fringe performing at The Sphinx Club 1962, TM's decision to make this space into theatre. Mentions also year JH and JC organised Writer's Conference at Edinburgh University's MacEwan Hall.

Demarco-Richard-021-of-64-National-Life-Stories-Artists'-Lives

Cont. TM asks RD to direct Traverse Theatre, story about how actor John Malcolm found seats for theatre, how John Malcolm's erstwhile friends staged 'palace coup' and removed John Malcolm. JH artistic director, TM honorary president, RD fundraiser because of his history with Gateway Theatre. First production of 'Huis Clos,' story of how on second night knife really plunged into actress Colette O'Neill by mistake. About wife Anne changing job from Cowdenbeath High School to art teacher at St. Margaret's Convent. How self censoring Anne was about her art work, ceased to paint after marriage. How RD attended rugby matches at Murrayfield. RD describes his first proper exhibition held in Douglas and Foulis Gallery in 1962. Story of meeting RB at this exhibition, describes RB's involvement in the arts, how he commissioned RD to do large oil painting entitled: Spirit of Repertory Theatre Descending on City of Dundee. Story of this painting. 1964 Story of other RB commission for painting to celebrate 400th Anniversary of Shakespeare's life. Description of RB. About how ethos of Traverse Theatre has

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changed over time. Influence of RB on RD, his death six years ago. Story of how RD became director of resolutely avant-garde contemporary art for EF's official programme. First exhibition RD organised: 'Edinburgh One Hundred', how he funded it, where it was exhibited, opened by Jenny Lee and Lord Goodman, how selection was done, describes opening.

Demarco-Richard-022-of-64-National-Life-Stories-Artists'-Lives

Next exhibition: 'The Canadian 101', took place in ECA, explains costs, explains how it came about. Three important artists: Michael Snow, Jack Bush, Les Levine, explains work of each. Story of 'shock factor' in artist Greg Curnoe's work, how it caused strained relations between UK and Canadian governments. About RD's visit to Canada to organise exhibition in mid winter 1968, what aspects RD found disappointing about exhibition, much more excited by Italian avant-garde exhibition he'd put on in 1967 collaborating with National Gallery of Modern Art in Rome. 1968 invited to Poland, then Romania. About jet lag. Canadian trip stark contrast to trips to Poland and Romania which were seminal experiences convincing him that his future work must be: creation of European perspective in Scotland.

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Demarco-Richard-023-of-64-National-Life-Stories-Artists'-Lives

Story of fall out between founders of Traverse: how JM, Jimmy Walker [JW] and Andrew Elliott [AE] deeply questioned JH's dependence on Jack Henry-Moore [JHM]. 1963 JM, JW and AE resigned in protest at alliance between JH and JHM, new chairman Nicholas Fairburn [NF] backed by JH, describes NF, RD remained vice-chairman running visual arts at Traverse. Year later JM, JW and AE procured four storey building in New Town at number 8 Melville Crescent for RD to run visual arts programme, as well as at Traverse Gallery, but power politics now operating with NF as chairman, in 1965 NF refused RD and trustees to use name

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of Traverse for gallery in Melville Crescent. Description of Board Meeting in which JH was betrayed, how he resigned rather than be disloyal to JHM. Story of JH's escape through tower window of NF's castle in Fordell, Fife. JH's departure from Edinburgh with JHM in 1966, what he did subsequently, how in 1967 RD resigned from Traverse, loss of its international perspective. Sir Iain Noble became new vice-chairman, lessons learned by RD through this experience. Story of how Melville Crescent Gallery got its name: Richard Demarco Gallery [RDG].

Demarco-Richard-024-of-64-National-Life-Stories-Artists'-Lives

Cont. story of naming gallery. 1967 RD resigned part-time teaching. How RDG building bought and financed, no funds from Arts Council, reflections about this. Cont. about Traverse, NF not satisfied with premises, involvement of TM, his farming interests, honorary president responsible for Traverse, move to Grassmarket where twice the seating plus studio but never same atmosphere. What RD initiated during last months with Traverse, involvement of Max Stafford-Clark. RD's view of Traverse today. Demarco European Art Foundation [DEAF] of today only artistic endeavour left with original spirit of Traverse. Cont. story of naming the gallery, how it became: The Richard Demarco Gallery [RDG]. Mentions his discovery in Krakow of Krzystofory Gallery with spirit of RD's gallery. About lay-out in Melville Crescent building. Mentions some events in first years. Establishment of Association of Friends of The RDG enabled them to invite leading authorities to speak on art. Through 'EA's Summer Schools' [EASS] RD turned Gallery into place of education. Mentions his fondness for theatre of Lindsay Kemp, how he introduced first women's theatre: Jane Arden's Feminist Theatre. About RD's fascination with Cumbria, mentions many artists from the area, story of how Kurt Schwitters' greatest masterpiece: the Mertz barn was saved in 1961. About David Baxandall's connections with Winifred and Ben Nicholson also from Cumberland, how Winifred supported Li Yuan Chia [LYC] in setting up his gallery in Brompton as the LYC Museum.

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Demarco-Richard-025-of-64-National-Life-Stories-Artists'-Lives

Cont. Galleria del Cavallino, RD worked with daughter of founder: Gabriella Cardazzo on Scottish/Italian links; also with Wiesław Borowski at Gallery Foksal in Poland attached to art museum of Łódź: Museum Sztuki. Mentions Mary Burkett, engagement in art world all about friendship and collaboration. RD introduced LYC and Gabriella Cardazzo to Joseph Beuys [JB]. Went to Venice Biennale and Documenta in 1968 discovered avant-garde in Eastern Europe. Description first impressions of Poland, intellectual rigour, story of relationship with Warsaw branch of Polish Union of Artists, how British Council sent Robin Philipson in place of RD to Poland, reaction of Polish artists. Story of Duke of Edinburgh's visit to RD's exhibition showing sixteen Polish artists. About unofficial networks between artists behind Iron Curtain. Story of how in 1971 Romanian officials tried to prevent RD organising EF exhibition of Romanian artists, how he returned immediately to Romania, with help from friend Radu Varia for exhibition of Romanian art, shamed Romanian officials into concessions because coincided with Ceausescu's official visit to UK to meet Queen. Describes his methods for getting to see 'unofficial' art in Poland and Romania, about his eye for finding really exciting work. How all hotel rooms were bugged in Romania. About return journey from Bucharest to London when sole passenger on aeroplane.

Demarco-Richard-026-of-64-National-Life-Stories-Artists'-Lives

Li Yuan Chia's gallery died with his death. Story of split within Foksal gallery, how it developed. Gabriella Cardazzo no longer runs Galleria del Cavallino but maintains father's archive. Intentions for RDG's 40th Anniversary to pay tribute to these three galleries. Mentions ICA (Institute of Contemporary Art) when in Dover St. London. Mentions Ian Hamilton Finlay's [IHF] creation of Stonypath as other creative driving force in Scotland besides RDG. About horrors of treating art as commodity for profit. RD's notion of what a gallery should promise comes from earliest memories of Maison Demarco. Why Scottish galleries often melancholy

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places. Reasons why RD suspicious of galleries run as collectives. What's needed for a good gallery. Exhibition of Foksal gallery archive in 1979, reflections about archives. Traverse in its purest form lasted 1963 to 1967, RDG also first seven years 1966 to 1973 halcyon days, subsequently reduced to smaller place in Monteith House on Royal Mile, period when also used The Poorhouse and Free Mason's Lodge until 1980, next period reduced to shop and rat- infested basement in Jeffrey St.

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1986 took over Blackfriars Church off Royal Mile. Story of how they transformed building, how it was financed, eventually had to sell to Italian Government 1992. 1993 celebrated EF in St. Mary's School linked to RC Cathedral, stayed there until 1998, then 'Annus Horribilis' provided with inappropriate accommodation by Edinburgh City Council, describes it, stayed there until 2005 when moved to present premises: Skateraw. Reflections on seven yearly moves. Self description as: hoary aged survivor pushed from one un-safe haven to another, ill-accommodated by art world. About financial support of friends, ever vigilant that what his friends stand for is the same as what he stands for, fears dead hand of bureaucrats. Mentions recently opening Annual Open Competition of the Royal Watercolour Society in London. How his own art main source of income, mentions places where his art is, story of sale of one of his watercolour paintings. About other aspects of life: writing, broadcasting, visiting lecturer and teacher of master-classes. How to keep creative as he gets older. RD an Honorary Royal Scottish Academician, elected member of Royal Society of Painters and Watercolours, member of Society of Scottish Artists, Honorary Fellow of Royal Incorporation of Architects of Scotland. Does have periods of blockage, becomes more and more self judgemental. The big work now is with the archives and collaborating with artists like Ken McMullen. Mentions their present collaborative project with CERN

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in Geneva. Idea for interesting exhibition related to his life story. Dangers inherent in short-term thinking today.

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About the advantages of Melville Crescent Gallery, about Aitken Dott (Scottish Gallery). About restaurant in RD's gallery. How first exhibition was statement placing Scottish artists amongst leading Europeans artists. English artists mainly represented by School of St. Ives, about RD's special friendship with Patrick Heron [PH], describes him, PH's first retrospective in RDG. Description of other great friend David Baxandall [DB], through him RD met Winifred Nicholson, Sir Norman Reid [NR], Sir Roland Penrose [RP]. About 'Edinburgh One Hundred' exhibition under aegis of RDG. Explains background to John Moore's Competition, 1966 met Michael Tyzack winner of this competition, exhibited his work. About way RD set up similar competition, explains details, how it caused huge political change in art world of UK. Nine of best Scottish. About criticism this competition generated in press, Jenny Lee handed out prizes. Great start to RDG attracted international interest. How SAC (Scottish Arts Council) wouldn't support it because not confined to Scottish art. EF support enabled RD to go to Canada. Explains his strategy, mentions 1966 exhibition in SNGMA (Scottish National Gallery of Modern Art) of Italian sculpture, his subsequent visit to NGMA in Rome, how in 1967 held exhibition of Italian avant-garde artists: Kounellis, Manzoni, Fontana, Alberto Burri, Capogrosi, Ceroli, how they used every day objects that people throw away like cotton wool and cardboard. How in first couple of years RD established fruitful collaborations with leading London galleries, enumerates them. Mention of Jean Russell who administered the 'Edinburgh One Hundred' exhibitions.

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Importance of friendship in art world. Importance of older generation's help: RP and PH. About significance of second trip to Poland, how in 1968 brought to

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Poland an exhibition of artists such as: PH, Lord Haig, E. Blackadder, J. Houston, Rory McEwen, Alan Wood. Recap about Borowski central to Foksal in Warsaw, TK to Krzysztofory in Krakow, crucial moment when RD no longer dependant on official Union of Polish Artists. Artists around TK involved in performance: Cricot artists, TK created Cricot2 Theatre, explains background to Cricot1, how artists like Wispanski and Stanisław Witkiewicz (known as Witkacy) had given inspiration to TK, about Witkacy as artist and scientist using photography as way of defining performance art, mentions various plays. Cricot2 performed works of Witkacy. Impressions of TK when RD first met him. Story of change in Grotowski between first meeting and years later, how Grotowski came under New Age influences, mentions how 'hippydom' doesn't mix with serious theatre, how necessary to skirt around Flower Power in 60s and 70s. Describes meeting TK at supper given by Borowski and wife of TK Maria Stangret, about Cricot2's difficulties with Polish government and getting funding. Eventually Cricot2 came as part of EF's official contemporary art programme, their theatre part of Fringe, explains how they put on interpretation of Witkiewicz's: 'The Water Hen' at Poorhouse, describes this fantastic theatre of absurd. Explains history of The Poorhouse, its state of dilapidation, how they made a stage.

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Cont. describing The Poorhouse, about Krzysztofory, how Cricot1 functioned during wartime, about TK's first play. About play by Cricot2 called: 'Les Cordonnieres', where and who RD saw it with. Description of TK. Explains importance of Fluxus Movement's blurring of genres, how this influenced RD in creating second stage of EASS in 1973. About historic moment bringing together TK with JB and Paul Neagu [PN]. About PN's performances on stilts in Greyfriars' churchyard. About offer of Gulbenkian money to buy The Poorhouse. Cont. about Melville Crescent, about their Fringe Productions, mentions Clive James, Liverpool poets, describes TK's work. About seeing theatre work of Josef Szajna in Poland, brought him to

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Edinburgh, put on concerts, put on films from Łódź Film School. Story of how RD first met PN in Romania in Ion Bitzan's studio in 1968. Importance of linking Germany, Poland, Romania and Yugoslavia. About Yugoslav avant-garde artist: Marina Abramovic also became teacher of RD's EASS along with TK, JB, PN. About serious debt, Board of Directors decision to sell Melville Crescent Gallery. Description of PN, his background, his philosophy inspired by Gurdjieff, his respect for Brancusi, describes PN's work at that time. Reflections about Romania. RD's satisfaction at linking extremities of Europe, part of his cultural heritage as European to do this. Book RP produced: 'The Road Wider than it is Long', about RP's journey to Greece, Yugoslavia, Romania with Lee Miller 1939. About RD's journey with students to Brancusi's birthplace.

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Cont. work of Brancusi. Fred Stiven and Ainslie Yule befriended PN in Scotland, about PN's and JB's incredible arguments in Poorhouse, describes PN's performance called: 'Gradually Going Tornado'. About setting up Edinburgh Arts Summer School [EASS], story of how he got inspiration for it, how he involved Edinburgh University and secured extra money plus guaranteed audience, cultural and educational dialogue with America focused on Scottish Diaspora in USA. Cont. about first experience of Venice Biennale and Documenta in 1968, so much going on outside Scotland. RD traces his enduring interest in linking world of Arts and Sciences, this began in 1955 through reading C.H. Waddington's 'Behind Appearances'. Explains how EASS brought together artists and scientists, about link with Black Mountain College, explains its origins, how RD influenced by Martha Graham and Merce Cunningham, began all EASS sessions with dance, John Cage and Buckminster Fuller [BF] also significant roles in this project. About lectures at Poorhouse by JB, TK, BF linking arts/sciences, also conferences in 1974 on this and human environment. Mentions JB's Conference: Black and White Oil. Involvement of leading poets: Norman MacCaig, George Mackay Brown. Story and

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time scale of EASS journeys, places travelled, concept of 'The Travelling Scholar' that made Europe what it was, travelling in search of knowledge.

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Explanation of positive energy created by the journey towards the unknown and corresponding negatives about siege mentality of galleries/museums. Opposite of siege is the voyage towards the unknown, how spirit is revived; work made on a journey is different from that made in a studio, gives examples. EA about acknowledging places like Chartres, Giotto murals in Assisi, explains how American students were credited for studying with EA, students from all disciplines. 1979, 1980 Voyage of the Beagle he named it: 'Long Way Round to Edinburgh Festival'. Reasons why so unique. Description of their sailing ship 'The Marques', how it all worked, like experience of survivors from great adventures. Mentions sailing from Anglesey to Dublin with Anthony Cronin, linking Dublin to Belfast, on to islands of Scotland. Names some of artists on these voyages. About founding of Rosc exhibition in Ireland personified by life and times of architect Michael Scott, describes him, his house designed by himself where RD had headquarters. About RD's great friend in Belfast Ted Hickey. Description of how they worked whilst at sea, about keeping diaries on voyages. Last days of The Marques. Mention of films made for BBC on the voyage. Describes opening of Tower Bridge on Marques' arrival in London. 1981 voyage involved two ships: The Marques and The Inca. Story of The Inca taking children around UK. Ways the voyages inspired artists, mentions Scottish artists: George Wyllie, Cordelia Oliver, Chris Carrell. Story of voyage of six artists on Garvellach Islands in Firth of Lorne.

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Cont. story of how group managed. Reads description by Guardian journalist on RD and his work in 1972, this article became part of Scottish Higher Leaving Certificate. RD recaps on how he failed English examination himself. Reflects on

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what he was trying to do at that time. Fuse world of Education with world of High Culture and world of Science with world of Art. Challenging to breaking point any gallery or theatre, final explosion in 1970: 'Strategy: Get Arts' exhibition. What JB was trying to do. Recap about what became of Traverse. RDG's history is the true history of the Traverse. About administrative aspects of running RDG, paid and unpaid workers. Never a safe harbour. RDG always under full sail. Must always be a risk taker, today art world is ringed by people who believe you must never take risks. No other art institution has ever been so dangerous as RDG. Recap about LYC Gallery, how it ended with LYC's death in despair, story of LYC, more about Foksal Gallery, its internal splits, its battle to survive, Poles like Wieslaw Borowski came on EASS journeys, explains demise of Galleria del Cavallino.

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IHF's death since last session. Cont. RD's Italian origins, recent visit to Monte Cassino, refs. to IHF's knowledge of classical Roman-Greco culture. Describes IHF's sculpture beside Lochan Eck entitled: 'The World is Lonely (empty) Since The Romans'. About Scottish Roman heritage, how in last two years RD's helped IHF focus on Falkirk Wheel, reasons behind this. Describes voyage on canal barge using Falkirk Wheel, how IHF made an art work from experience, about task ahead to raise money to install this work. 1969 IHF first show at RDG, 1964 IHF's wife Susan worked for RD, 1966 Stonypath began. Describes how it looked originally, how Stonypath project reminiscent of Jean Giono's story: 'The Man Who Planted Trees and Grew Happiness', explains story. About Arcadian world IHF created, his wonderful short stories, his poetry, great artist. Explains why IHF loathed Charles Jencks' water piece for SNGMA. How IHF always defended orthodoxy, strove to re-create the truth that we've forgotten. About RD's collaborative works with IHF, their mutual love of model boats. Describes IHF over 35 years ago, ways he demanded total loyalty, how he was in battle order drawn with every imaginable institution, things they had in common. Differences between EP's and IHF's

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deaths. About IHF's new ideas right to the end, exponent of 'concrete poetry'. Every museum will be judged by their acknowledgement of IHF. About IHF's enthusiasm for Skateraw, RD and Terry Ann Newman [TAN] took him there some weeks before his death. About RD's farewell to IHF, the funeral at Greyfriars Church.

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Reasons why RD's wished he'd taken IHF to Garden of the Zodiac at Edzell, Aberdeenshire. IHF's politics and moral stand made mockery of political systems. About the cottage at Little Sparta, the interior a masterpiece, how in RD's archive whole development of Little Sparta is carefully chronicled, also IHF's great collaborative work with Margot Sandeman. About IHF's dislike of poet McDiarmid, mentions IHF wrote wonderful short stories. RD describes IHF's sculpture installation on Tuscany hillside: 'Hymn of Praise to Giuliano Gori's Vineyards'. Travelling with IHF to six different places. RD's happiness that before IHF's death he was reconciled to his family members. Died a gentle soul extremely frustrated he couldn't get angry anymore! Mention of big disputes they had and RD feels IHF didn't treat him well. Mentions people RD introduced to IHF such as Jean de Loisy, Rudi Fuchs, Count and Countess Panza, Guiliano and Dina Gori. About connections between gardens and farms. Cont. about IHF's visit to Skateraw. How all RD's drawings are about a road, a journey, not static landscapes. About philosophical discussions at Stonypath in 1990. Necessary to put great artists to the test, even cup of tea serious matter! IHF lonely because such a great mind, enjoyed being driven around by TAN, places they took IHF in last months, some last things IHF said before death. RD will have an homage to him. How IHF hated getting old, RD also, needs staff to help with his project. Mentions TK's and JB's deaths.

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Cont. about IHF in last days. PN's death from infection in hospital, cont. reflections on TK's and JB's deaths and his own mortality. About IHF's inability to be happy with recognition for his achievements. About writing obituaries. IHF is Scotland's greatest writer, exquisite short stories, his poetry stands comparison with Burns. IHF and Voltaire. How IHF loathed 'post-modernism', couldn't stomach work of Charles Jencks. Describes IHF's work in allotments of Dean Gallery, and his work that faces the car park. About marvellous way in which IHF collaborated with other artists, always recognised them. About ways in which RD likes to collaborate with other artists. About fact that lots of people don't want to be associated with RD's galleries. About Fruitmarket Gallery receiving full guarantee of funding from Arts Council next three years whereas RD has to find own funding. About places where IHF has been exhibited. RD's desire to pay IHF proper homage. About visiting Stonypath in winter. About what RD able to offer IHF, how he enjoyed getting giggles out of IHF, about last few months of IHF's life, cont. about taking IHF to places he enjoyed with TAN driving them to Granton harbour; to the garden of Ruskin at Brantwood on lake Coniston.

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Story of meeting JB, life altering experience, describes JB's contribution to 1968 Kassel Documenta. About JB's tragic life experiences. Ref. to RD's recent meeting with Sotheby's, how RD wants to bring to their attention Scottish artists like Glen Onwin and Will Maclean inspired by JB's time in Scotland. Explains what it meant to take JB on board. About JB's background, his place of birth. Recap about roots of EF, original creator an Austrian Berliner: Rudolph Bing. Mentions JB's reflections on war experiences. Description of postcards of Scotland RD showed JB, how JB responded, how RD explained aims for 'Strategy: Get Arts' exhibition, quotes JB's reply. About content of many of JB's drawings. 1968 also year RD put on exhibitions from Romania, Malta, Poland, passionate commitment to inject

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internationalism into Scotland. Recap about 1967 exhibition on English art, other exhibitions in 1969, dream to bring huge exhibition expressing European Diaspora in 1970. Comments on craziness of world at that time: false hopes of Communism in East Europe, false hopes of Materialism in Western Europe, way in which JB was an antidote to all this. Met winter 1970, JB to Scotland in May, mentions where he stayed, the places RD took him to, how they travelled, ways in which RD was testing JB. About RD's journey: West of West (Western Europe via Dublin).

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About Michael Scott devotee of James Joyce, how RD links Joyce with Beuys, sense in which RD 'discovered' JB. Description of work of John Latham. RD mentions his Scottish heroes of art world: Charles Rennie MacIntosh and Patrick Geddes. About Gunther Uecker [GU] and his work, one of founders of Gruppe Zero, his sister married RD's hero Yves Klein. Work involved in being Director of EF programme, how concept of Düsseldorf artist's exhibition created before RD met JB. RD's understanding of JB as loner, how GU drew JB in. Mentions GU and family stayed with RD's friend, The Laird of Lunga Colin Lindsay MacDougall in Argyll, also took Ivan Ilyich and Rudi Fuchs there. Long quote from essay by David Fraser Jenkins in book on Modern British Art done in association with Gallery Offer Waterman & Company published April 2006. Quote defines what makes an artist great in prescient terms. Nature of JB's work essentially sacramental, describes art work JB made for RD: 'The Three Pots'. About JB's frankness of display with examples of different works. About JB as a founder member of Green Party (Germany), his moves to create concept of Free International University (F.I.U), his belief everyone can be an artist. Quotes again from book regarding landscape painting. Cont. about St Ives' artists supporting RD to get gallery off the ground. About RD's and JB's appreciation of Constable. About way RD wanted to test JB, like a game of ping pong between them.

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About JB's generosity of spirit, how he sued Secretary of State for Scotland over conditions in Scottish prisons and their handling of Jimmy Boyle. About places to which RD introduced JB. How for JB Jimmy Boyle was personification of the coyote. All paths RD took JB down in Scotland led to RD facing kangaroo court of SAC in 1980, explains what this meant. Explains ways in which EA involved Barlinnie Special Unit in Barlinnie Prison (Glasgow) from beginning, mentions people who supported this work. How SAC withdrew money for exhibition from Düsseldorf and the challenging consequences for RD's work. JB's generosity turning doors of 'The Poor Hoose' into art work. Mentions JB's three-day hunger strike, reasons for it. JB's philosophy. Names friends who rallied to donate RD money for his projects at time even included some former high-ranking officers in SAC. How JB turned Poorhouse doors into master-piece. Description of JB as companion, how he used image of terrier dog for Scotland, why at end of his life JB accepted Lembruck Prize, things they talked about. About JB's death in 1986 at 64 years, how RD feels he must strive always to protect JB's truth. Challenges today for RD relating to his archive, questions about where it should be. About RD's love for work of Morandi. About agreement with JB on ten great books in the world. About JB's powerful presence continuing 21 years after his death.

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JB's old fashioned tastes, major influences on him, about JB's: 'Celtic Kinloch Rannoch Scottish Symphony'. About various performances during 'Strategy: Get Arts', how ECA senior staff hated the events, many traces of 'Strategy: Get Arts' eradicated, following year pathetic exhibition on Scottish Art. RD tested to breaking point in Scotland. How 'Strategy: Get Arts' took over ECA building. How all artists should face essential questions about what their art contributes to challenging the present moment. About JB's interest in paintings of Lord Haig. About who and how people collaborated with JB to create art work on Rannoch

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moor, how he 'performed' it. More about JB's art works, mentions: 'Arena' and the 'VW bus'. About Russian production from Belarus of 'Macbeth' in Kirkcaldy at Ravenscraig Castle. About meeting JB in his home with wife Eva, son Wenzel, daughter Jessyka. JB's desire to return to Scotland 1986, invited by SNGMA to create something about life of Adam Smith. About last words between JB and RD before JB's death two weeks later, how RD heard of his death from Douglas Swan and Babel Kruckels. About most precious times with JB. About funeral ceremony. Big regret never introduced IHF to JB, intends posthumous meeting between them at Skateraw.

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Lesson from JB: his teaching is his best experience of art, JB on faculty of EA taught social sculpture, explains this. EA inspired by the Bauhaus in America before 50s. Why RD wanted EA in countryside, mentions places they were based in during 70s. Reasons why Malta important as destination for EA journey, people he worked with there. How with support of Gabriella Cardazzo's gallery in West, Foksal in East Germany, RD knew he could journey fruitfully with EA. Cont. JB's return journeys to Edinburgh as teacher. Cont. RD's first experience of modern art when he saw film: 'Things to Come'. Explains why RD's own education at ECA waste of time, how he had to create own art school to get real art education. Cont. about EA funding problems, how recruited students, what sort of students, what sort of classes. Cont. fall-out with Board of Directors at Melville Crescent Gallery post 'Strategy: Get Arts' 1970, Romanian exhibition 1971, Polish exhibition 1972, Austrian, French and Yugoslav exhibitions 1973. Cont. story of sale of Melville Crescent Gallery, the remaining Board Members, the new recruits. Mentions 1972 year Sean Connery made RD Director of Scottish International Education Trust, what this involved, how the Trust helped artist Will Maclean. From 1973/74 onwards used any building possible, flexibility for international work because still director of official EF contemporary art exhibitions. Cont. about support of RP.

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About RD's desire to make sight- specific art on realistic scale. Mentions some ex-students of EA.

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Mentions André Tompkins created exhibition title: 'Strategy: Get Arts', explains meaning. About RD's strategy linking education and art. About inspiration of Diaghilev exhibition, explains why he feels Traverse theatre fails today. About RD's own work painting and drawing throughout 70s, loves drawing man-made landscape. Importance of energy flow of the journey, inspiration of writings of Gaston Bachelard, the road as definition of a person's life, meaning of artist-pilgrims. Ref. to greatest achievement in 1979/80 enthusing spirit of voyage of Darwin's Beagle, making this concept reality was RD's art work just as much as drawing. About origins of Road to Meikle Seggie, how name came about for his journey. Importance of tracing roots, being connected to soil, Meikle Seggie symbol of all places RD takes people to. RD has put Skateraw back on map just as he did with Meikle Seggie. About plans for Meikle Seggie map of Scotland. About recently being made Honorary Citizen of Picinisco, how he invited Picinisco Mayor to Skateraw. About plans for his next birthday. Cont. ideas about EF. Cont. about being secretary of ECA's Sketch Club, influence on him of Samuel Palmer. Road to Meikle Seggie is journey in time as much as place. Mention of Museum Louisiana on water's edge near Copenhagen, RD's interest on where land meets water. Refers to work done with IHF: 'The Little Seamstress'. Greatest art comes out of business of teaching, RD happy children enjoy Skateraw, explains this.

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Focus on RD's female assistants, secretaries, deputies, collaborators, patrons, artists. Mentions Sheila Colvin, Jennifer Gough-Cooper. Mentions role of his wife Anne in Frederick St. from 1957 to 1987 when they moved to present house in Lennox St. About Anne's need for privacy, nowadays RD's public life takes place

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at TAN's home as office of DEAF. About RD's connection with Anne Redpath, his support of son Alasdair Michie. About Christine Wiggins as his first assistant at RDG followed by Jennifer Gough-Cooper, great helper creating 'Strategy: Get Arts', later she created definitive exhibition on Duchamp. Mentions Philippa Drysdale (previously banker), Annie Goring key figure getting Jimmy Boyle out of prison, about her family background. Mentions Clare Street previously assistant secretary to British Ambassador in Greece, about her career after working with RDG. About Sarah Walker-Munro who ran RDG's bistro/restaurant, also Sue Grayson who became Director of Serpentine Gallery (London). Describes similarities in outlook of all these women with strong personalities. Mentions wonderful assistant Sally Holman friend of Sandy Nairne, both became assistants to Nick Serota in Oxford. Reflects and describes type of people RD's always drawn to work with. Mentions Elizabeth Turcan worked with Sally Holman to create first 'Picture Rental Scheme' in Scotland. Explains background to meeting Lesley Benyon in Romania. About significance of Patrick and Anne Reyntiens' Burleighfield Art School. Mentions Louisa Bell and two Oxford undergraduates who worked for RD. Explains why people motivated to work for him. Mentions supporters of EA voyages: Jane Chisholm, Jane MacAllister, TAN.

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Cont. Galleria del Cavallino. Cont. Foksal gallery. Annely Juda RD's outstanding gallery supporter in UK, today works with her son David Juda, describes Annely, how she came to Edinburgh, mentions different names of her gallery, how she used art to recover her life from madness of second world war. Explains why always women supporters on Board of RDG. About patrons Vivian Gough-Cooper, Lillian Hope-Collins, Dorrie Martin. About female artists he brought to world's notice: Magdalena Abakanowicz, Marina Abramovic. About Jane MacAllister's gift for friendships with artists. Describes sense in which RDG is finishing school for young ladies seeking something better. Mentions support and help from Irish art

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critic Dorothy Walker based in Dublin, also Maeve Hall who ran Narrowwater Gallery in Northern Ireland. Mentions his dreams of get-together of people whose lives are woven through RDG. Mentions patrons Prof. Diane Lewis, Bob and Helen Duffy who introduced RD to David Silcox present Chairman of Sotheby's. Explains sense in which these people all linked through friendships. Mentions recent attendance at Anne Bruce's funeral. Cont. workings of Burleighfield Art School, about collaboration between Patrick Reyntiens and John Piper. About way friendships energise people, how history of RDG best told not through exhibitions but through personalities for or against the Gallery's projects. Mentions how there've been outstanding moments when friends have guided RD to achieve the unexpected. Mentions support in last ten years from Mary James [MJ] headmistress of St Leonards school (St Andrews).

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How MJ's support enabled RD to bring East European artists to Scotland after collapse of Communism, example: National Opera from Vilnius directed by Oscarus Korsunavos: Belarus National Theatre performing 'Macbeth' at Ravenscraig Castle (Kirkcaldy). Explains MJ's connections with Dundee, how she travelled to Eastern Europe with RD, the war damage they witnessed, how they brought hope to artists in Dubrovnik Festival, proves EF spirit should never be geographically limited to Edinburgh. About RD's sources for funding. Mentions patron Hannah Horovitz, her family background associated with Phaidon Press. Mentions Acey and Bill Wolgin supportive patrons in USA, describes their home in Philadelphia. Mentions how he became designated 'Kentucky Colonel', how town of Brooksville created 'Richard Demarco Day', explains links of cotton industry between Dundee and Kentucky. Mentions support of Anne Hirte, worked with her experimental unit for mental illness in the Borders, also worked with Maurice Carstairs at Edinburgh university in mental health field during early days of Traverse theatre. Mentions Sharon Teagarden and Carol Wallin's work with

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Kentucky students. Explains how he keeps in touch with all these friends, RD's archive is primarily about significance of human relationships, about putting people together and giving them a challenge. Explains how he feels EF this year should celebrate its sixty years. About phenomenal support through the years from art critic and artist Cordelia Oliver, their journeys together and with her husband, photographer George Oliver. About friendship with artist Margot Sandeman.

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Cont. Margot Sandeman, about her work, recent retrospective at Talbot Rice Gallery, her place in his archive, mentions Archie Sutter-Watt also in archive and Pat Douthwaite classic example of underrated artist, describes her personality, how he delighted in her genius, deeply touched by her sufferings. Reflections about how art is wrongly evaluated today. About RD's collaboration with TAN, her background, her art work, how she's also an art patron, how she works as administrator, finance officer, in charge of transport, in charge of communication systems, describes how they met, how she became inspired on EA journey to Dorset coast (Isle of Portland), came also on journey to Poland, how after husband's death she came to help more and more with RD's work, in 1999 she moved to Edinburgh and has become indispensable as Deputy Director of DEAF, how she understands complexity of keeping everything going in recognisable shape, if anything happens to RD she will be person in charge of future of Demarco archive.

Demarco-Richard-047-of-64-National-Life-Stories-Artists'-Lives

About way in which parents found contentment together in last years. Father died of cancer aged 76. Mentions this year is hundredth anniversary of Holy Cross Academy and ECA. Mentions mother less frail towards end of life, she died at 79 years, nothing actually wrong, went into hospital and died from neglect. Both

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parents buried in Italian section of Mount Vernon Cemetery. Describes Mount Vernon Roman Catholic Cemetery compared with other Protestant cemeteries of Scotland. Describes cemetery in Picinisco, concept of spiritual domain very difficult for Scottish culture, this affects art also, becomes part of message of despair. RD expresses uncertainty about whether he wants to be buried same place as parents. About how he took father on road to Meikle Seggie in last weeks before he went into hospital. About whole family's pride in fact that RD became well respected. About remaining relatives alive, explains about brother Michael's two sons, where they live, what they do. About RD's strong sense that his work isn't yet finished, this year he was appointed C.B.E. (Commander of British Empire). This year also hundredth anniversary of restaurant in Rome: Alfredo Alla Scrofa, also sixtieth anniversary of EF, big headache for RD how to bring these significant anniversaries together, how to make them part of future vision in wider context of New Europe. Mentions award in early 90s from British International Theatre Institute, also same year received Polish International Theatre Institute award. Mentions his Honorary Doctorate from Stirling University.

Demarco-Richard-048-of-64-National-Life-Stories-Artists'-Lives

Mentions Lindsey Anderson's archive at Stirling University. Mentions he recently became Honorary Member of the Royal Watercolour Society in London. Memory receiving last year Honorary Doctorate from University of Wrocław [Poland]. About fact that he and wife Anne have not had children. RD wants art to be useful energy resource not redirected by government into meaningless reservoir defining world through tourism and sport, expands on this. Reflections on art and religion, concerns about fact modern art isn't reaching Muslims, worries about possible death of East European cultural heritages, describes why he loves folk peasant art and contemporary art in Romania, explains need to make sure money flowing into these countries doesn't infiltrate ideas suggesting West has a viable alternative to their cultural heritage. Scotland always been part of bigger world of

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Europe, explains where Gaels first settled in British Isles, how Scotland came into its own with the Union. RD's contribution to Royal Scottish Academy Summer Exhibition this year will be about expedition to Scottish Highlands, about the countryside and small places rather than cities.

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Describes what he is asking artists to present for this year's RDG EF exhibition at Scottish National Portrait Gallery, envisages about 200 portraits from artists who've exhibited in RDG before. Explains other projects of his for EF sixtieth anniversary. This April will be involved in Glasgow Art Fair, needs to do this to raise funds for DEAF. Short jibe at SAC. Refers to article by journalist Anna Smythe in the Scotsman 8/2/07 entitled: 'Left broken-arted by the desire to lord the rude, the bad and the ugly'. Article lambastes modern art because it no longer inspires, RD feels it is an important article and reads it all out aloud. Reflects about significance of Marcel Duchamp's work, importance of Dada movement. RD feels it is important that specialists judge art properly, describes way in which he judges an artist's work, reflects on need for art to convey sense of awe and wonder, refers to several of Rembrandt's paintings and Giorgio Morandi's painting of a row of bottles on a table top. Mentions discussion with teenager who had been told all modern art was ugly, RD had to explain that all good art aspires to condition of prayer.

Demarco-Richard-050-of-64-National-Life-Stories-Artists'-Lives

Cont. about how mistaken to consider that modern art is all about something that has gone wrong with world, mentions uplifting nature of specific works of many modern artists such as: Jacob Epstein, JB, Graham Sutherland, Matisse, David Jones, Eric Gill, Stanley Spencer and Giacometti. RD recently invited by Mario Conti, Archbishop of Glasgow to consider how art and religion are inseparable, mentions current series on BBC2: Art and Soul introduced by Richard Holloway.

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Explanation of his own views on art and religion: necessary to understand man's limitations, art helps us recognise imaginatively what is beyond rational scientific explanation, art should leave us entranced as Salvador Dali's: Christ on the Cross in Kelvingrove (Glasgow) does, describes the painting. No line separating those artists of The Middle Ages and The Renaissance who were focused on religious truths from those who are now trying to cope with the modern art world, RD feels his own work basically religious, explains why. IHF's art makes people think about eternal truths, his work must be protected from invasion of hundreds of people to his Little Sparta garden. Mentions again his own responsibility to make his archive of use to future generations, feels it should all come under aegis of National Galleries of Scotland, explains why and what is needed to achieve this.

Demarco-Richard-051-of-64-National-Life-Stories-Artists'-Lives

Brief overview of historical events leading to rise of spirit of Modernism, in this context RD pays tribute to Scottish artist: Margery Fleming [MF], died before ninth birthday, her memorial plaque near TAN's house [Braehead]. Born 1803, book made of her writings and reflections called: 'The Complete Journals and Letters of a Young Girl', edited by Barbara Maclean. About RD's friend John Howell's appreciation of MF. Explains sense in which MF was on road to Meikle Seggie beginning in Braehead, RD is following MF's footsteps, RD reads extracts from book. RD's comments about recently read book: 'A Silent Traveller in Edinburgh' by Chiang Yee published 1948 by Methuen. RD's explanatory comments about author's water colour and pen and ink drawings of Edinburgh. RD mentions going to Paris January 2006 to see Dada Exhibition at Centre Pompidou, explains its central importance for him, mentions SNGMA's current exhibition: Hymn of Praise to Spirit of Dada taken from archives of Gabrielle Keeler. RD talks about section in Dada catalogue dedicated to Jean Arp and wife Sophie Tauber Arp, RD recaps about why Dada Movement came into being, reasons why Jean Arp went to live in Switzerland, how he met Tristan Tzara from Romania, how they and other artists

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used Café Voltaire in Zurich as their headquarters, why it became centre for cultural and political protest, how their art challenged all previous art. Comments that paralysis today because Post-Modernist art wrong kind of shock tactics whereas at that time Dada led to Fluxus Movement

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Cont. about Fluxus Movement, mentions JC educated in Zurich, regularly attended café Voltaire. RD now refers to A3 format publications made of major exhibitions RD put on during 70s such as: 'Strategy: Get Arts'. Reads lists of artists André Tomkins, Daniel Spoerri, Dieter Rot, Tony Morgan, Heinz Mack, explains why Yves Klein such a hero for RD, how met at 'Rosc' exhibition [Dublin], mentions inspirational work of John Latham. Reads names of all artists involved in: 'Strategy: Get Arts', explains ways in which many artists combined musical composition, theatre, dance and visual art, mentions some installations that demonstrated this. Reads out JB's so-called autobiography in catalogue, explains its purpose. Describes JB's art work of VW bus with sledges each with roll of felt. Describes picture of JB with face painted gold holding dead hare. RD reads out some questions at beginning of catalogue of Dusseldorf artists and some of their responses. Cont. about people involved in organising 'Strategy: Get Arts', feeling at time that if they succeeded then whole history of art in Britain would change, RD believes they achieved this, mentions couple of other significant exhibitions. Mentions Alex Hamilton's work in exhibition, explains how he used video techniques, how RD will be going with him and young artist Richard Ashrowan to Poland to make art work portraying connections between RD and Polish artists for EF at SNPG this year. Mentions plans for similar project in Romania.

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RD draws attention to 1974 publication with advertisement from Museum of Modern Art [Oxford] under N. Serota's direction. The advert expresses gratitude

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for number of artists RD brought to UK, RD reads out list: 1970, 35 artists; 1971, 18 artists; 1972, 49 artists; 1973, 40 artists, makes short comments about each one, mentions how Helen Mirren involved with EA, mentions some of Marina Abramovic's performances, how she put her body to extreme tests, how she invited JB to Belgrade, mentions five other performance artists. RD describes how he worked with Oxford Museum of Modern Art and Ulster Museum, mentions three exhibitions: from Italy; Poland; America. Describes countless expeditions to Lodz, explains why it is one of his favourite cities. RD reads out and describes things about all the art institutions from Britain, America and Italy that he worked with in 1974. Describes EA's Dance Workshop and EA's Theatre Workshop productions put on in 1974: Tina Brown's 'Under The Bamboo Tree'; Peter Wilson's and Richard Sparks' Review: 'A Nice Pair'; new Oxford University play by Robert Arletta directed by Adraina Lawrence. About EA's lectures RD organised: RP on Picasso; Soleri on Solar Energy; Douglas Hall on Modern Sculpture in Scottish Collection. Mentions some events at Foresthill Poorhouse. Cont. about Galleria del Cavallino, mentions three American artists teaching at Hoffburger School, reflects that Baltimore perfect place to develop ideas of Modernism, mentions artists from Boston Visual Arts Union like Maud Morgan, mentions Stuart Hopps who got everyone in EA to dance.

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Cont. about EA without support from SAC, how RD did lecture tours to recruit American students. Reads out 70 names of participants in 1974 EA, gives short comments regarding each one. Explains funding system, percentage for whom RD found scholarships, names of different American institutions students came from. Comments that exhibition: 'Canada 101' marked beginnings of his international travels, didn't have impact of 'Strategy: Get Arts' but explains why so important for him, about his many journeys to Canada, describes jetlag, risks involved in getting North American artists collaborating with Scottish artists. Explains theme

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of his recruiting lectures. About the collaboration between Dan Lowenstein and Mark Francis. About the diary made by group of students led by Professor John Paskiewicz when storm bound in cave on Garvellach Isles in the Firth of Lorne, reads extract from diary, explains how worried he was. Explains how RD masterminded support from America for JB through Arnold Herstand and John Stoller. Mentions first patrons Bill and Acey Wolgin, recaps about staying in their penthouse in downtown Philadelphia.

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RD reads quote from Guardian article about EA (1974). RD explains 'Black and White Oil Show' with, among others, JB, BF, Gavin Strang, Rev. Ian MacKenzie, Ian MacCormack, Hugh McDiarmid. Recap about Lord McLeod suggesting RD should title his autobiography: Too Rough To Go Slow, explains why such appropriate title. Mentions Alan Kaprow's role in creating: 'Happenings'. About help he received from American Arts Association, refers to collaboration with Kentucky Educational Institutions, his collaboration with Sharon Teagarden, English teacher at Brooksville High School. About origins in 1907 of restaurant: Alfredo Alla Scrofa, Roman version of Maison Demarco. Mentions attending Memorials of John Drummond [JD] and of Clive Perry, mentions some of the actors he met again. About his desire to produce Shakespeare's 'Macbeth' again in actual setting: Birnham and Dunsinane. About his association with Peter Daniel, the development of New Towns after the war, about famous architect Lubetkin, his friend Vivien Williams [VW], how RD introduced VW's daughter MJ to Peter Daniel who designed Peterlee New Town, links Modernism of Peterlee with Modernism of Wroclaw [Poland]. About how he hopes MJ will give talk at EF this year during 23 day programme of lectures RD is organising, reflects that it is all one story gathered under RDG/Demarco Archive/ DEAF together an achievement on par with IHF's creation of Little Sparta. About recently meeting Alexander McCall

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Smith whose Von Poser Club RD has joined, explains this and why A. McCall Smith has put RD in his serialised novel in Scotsman newspaper.

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RD's views on Monarchy. Recaps about art and science projects involved with, his desire to celebrate 200th anniversary of Hunterian Museum [Glasgow University]. Mentions introducing TAN to Miroslav Holub, stresses need to bring spirit of past artists/scientists as well as present ones to future EFs. Recap about contribution of theatre involvement in EA. Describes project twenty years ago with Arthur Watson and Peacock Printers, called: 'Europa Imprimata', produces box containing prints, each one for a President of European Union Country, project created under aegis of European Youth Parliament in collaboration with DEAF. Box contains two prints by RD and original prints by European students, he reads some writing about this project. Comments about catalogue from Scottish National Galleries that tells public about its archives and collections owned by SNGMA, stresses how he must find way for Demarco archive to be part of SNGMA collections, at present they have section of it. Mention of 1975 EA journey to Malta, how he supported Polish artists to participate, sense in which RD is continuing the work of Carlo Cardazzo [CC], RD reads out names of leading avant-gardist artists CC brought to Galleria Cavallino, CC's involvement with Gruppo Spazielli. Reads section of CC's biography. Mentions many artists RD's working with at present in both UK, Europe and USA. Reads out art critic Lucy Lippard's reflections on EA's journey from Malta to Hebrides.

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1995 SNGMA [Dean Gallery] acquired some of archive, hopes that by 77th birthday he will have found home for all the archive. Mentions activities at time of 70th birthday. About significance of number seven. About need to accept fact that his archive will not be completed before his death. Describes how, recently,

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Demarco Archive Trust was set up as educational non-profit making charity. About RD's desire for SNGMA to help bring Demarco archives together, problems about space, need to raise money for special building, mentions how the EP, RP, and Gabrielle Keeler archives are housed. Explains difference between an archive and an art work, if his big life's journey is all together it will be total art work, it will be place where people travel to as all great art must be, contrasts this with present day notions of galleries as constantly changing areas for different art works. Mentions recent deaths of Dr. Patrick Brooks and Lord Forte. Likens his present situation to that of Kurt Schwitters at end of his life. About taking people on journeys to see great works of art, mentions places in Scotland. Mentions building under construction in Krakow to house work of TK. RD terrified by limitations of time, sad not to have permanent theatre, explains how he uses converted church (Roxy Art House) in collaboration with Rocket Productions. His archive must serve as inspiration for anyone who wants to put on a play, a concert, dance.

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About difficulties he's had in getting his idea for the archive as an extraordinary art work across to people, bemoans prevalent views today about 'art and culture as entertainment'. RD's journey is not about making manifest his own work but to do with everyone he's ever met; can't waste time, must have common purpose. Explains why EF should never be restricted geographically to Edinburgh, mentions several events during 1990 EF. Reads out information from brochure called: 'Bridging the Gap', describes drawing by John Martin on cover. Mentions performance in Dundee of Pinter play: 'Mountain Language' by Stella Polaris theatre company from Latvia. Also dance company performing: 'The Yellow Wallpaper' created by Yvette Boshek who worked with Sasha Hales, great actress collaborated with Rachel Weiss in 'Talking Tongues'. Mentions Hamish Glen, Director of Repertory Theatre in Dundee, collaborated with RD in early 90s. Mentions friend Leonard Freidman creator of Scottish Baroque Ensemble and of

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Mull Music Festival, reads out letter from Leonard Freidman to RD. Describes Larry Adler, how they met, activities together. Mentions Mathew MacFadyen; how he was in play: 'Touched' by Rutland Theatre Company involving senior pupils of Oakham School, and recently played Jane Austin's 'Darcy' on television, Tiffany-Alice Porschke was lead actress. About RD's close collaboration with schools like Oakham [Rutland], Glenalmond [Perth], Downside [Bath], Sedbergh [Cumbria], Arnold School [Blackpool] and Gresham's School [East Anglia] where RD will soon be seeing a production by Owen Daniel.

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1991 RD organised performances by Latvian Ilmars Elerts' experimental theatre: 'A Game With Billy Goat Songs' and 'Latvian Witches' Rituals', describes them. Explains other theatre performances for EF 1991: 'The Four Corners' theatre adaptation of novel by Bulgakov directed by David Graham-Young performed at Blackfriars Church. Yorkshire Children's Theatre: Stage 84 performed: 'Scenarios', describes these. Describes performance in a flat by Laboratorio Teatro Settimo called: 'Stabat Mater'. Describes first Polish-Russian collaborating production of: 'Stop in the Desert' by Grupa Chwilowa directed Krzysztof Borowiec and Jan Luzynski. Mentions another performance by them in previous year: 'A Miraculous Story'. Mentions brilliant acting of Irena Naratova, describes how they covered stage with cloak worn by leading actor containing map of Russian Empire, explains why Vladimir Erofejev became inspiration to RD. About work of Romanian actor Ion Caramitru. About RD's presentation at the Cameo of film bearing witness to lead up to Romanian revolution. This was year TK died. Sofia Kalinska presented: 'Plaisirs d'Amour', explains this performance, her background with Cricot Theatre, RD assisted her in directorial debut with Acne theatre in Genet's: 'The Maids' performed in a disused Victorian Edinburgh school boiler house 1984. Wants to bring Sofia Kalinska back to celebrate again world of TK. RD presented genius of Polish theatre through Hungarian company: 'RS9 Studioszin haz' in their production

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of: 'Operetka' directed by Witold Gombrowicz, describes play, explains difficulties with translating it, where he first saw it in Budapest.

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Witold Gombrowicz inspiration for TK. Describes other play: 'The Wedding' by Stanislaw Wyspianski. Mentions also bringing Anglo-American Ballet Foundation to EF with two productions: 'A Pathedy of Manners' and 'Les Echecs' choreographed by Catherine Kingsley. Outlines both performances. Explains how it brought Americans to relate to East Europeans in their first visit to Europe. Mentions a piece of theatre/film/sculpture called: 'The Dogs of Cairo' group from Vienna part of: 'Szene Fest'. Names organisations that funded his 1991 official programme. About Rachel Weiss' performance in Talking Tongues' production of: 'Slight Possession'. RD's role in bringing together a variety of manifestation of arts, memory of 1984 'Theatre of the Eighth Day': 'Auto da Fe' about banned Solidarity Movement in Poland. Also Paul Bradley's: 'Babel' inspired by Jerzy Grotowski. Explains how he organised different plays performed in 1985 in George Heriot's School building, short comment about each one. Comments that this vital period has only vague recognition because RD straddling all art forms; cannot be fitted neatly into categories, explains difficulties because those working on his archive not experts in theatre. Mentions more performances, mentions working with Fania Williams and Richard Crane; how they won Edinburgh First Awards year after year. 1989 EF RD presented conference celebrating hundredth anniversary of birth of Hugh MacDiarmid included Tom Fleming's performance of: 'A Drunk Man Looks At The Thistle', mentions many other poets involved. RD expresses great fear that if he doesn't mention all these theatre performances they'll be completely forgotten.

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Recap about significance of number 7 as prime number, its religious, mathematical, geometrical, musical, astronomical significance, about the seven liberal arts, significance of seven in the works of Shakespeare, reads from Kingston University publication published for RD's seventieth birthday, reflects that he will publish another book for his 77th birthday 2007. Reads out seven line poem by architect (and Cistercian monk) Hans van de Laan. About asking philosopher John Haldane to edit book with seven philosophers writing about philosophy and art. Comments about Edinburgh as city inspiring artists to go on cultural pilgrimages. Mentions sacred places: Iona and Plascadden, how people should educate themselves on these pilgrimages; about importance of journey in R.L. Stevenson's: 'Kidnapped'. About two books recently read: 'First Light' by Geoffrey Wellum and 'Antonine Wall' by David Breeze. About RD's view that post-modernism does not value historic understanding that is imbedded in layers of time. About power of conversation, refers to an article by Beth Fagan describing RD's ability to take people off the beaten track, about not going the obvious way but finding alternative paths. Recap about death of Patrick Brooks and Lord Forte, describes painting in Lord Forte's bedroom of Italian 19th century painting of people of Cioceria culture dressed in national costumes.

Demarco-Richard-062-of-64-National-Life-Stories-Artists'-Lives

About hopes for sale to Polish Consul of Roxy Art House, memory of first performances in Jim Haynes' 'Paperback Bookshop' 1959, first exhibition by RD's Dun Scotus Academy pupils in Gateway Theatre. Reads from programme brochure about productions put on in RDG by theatre companies from: Mexico, U.S.A, England, Germany, Scotland. Mentions other productions since 2000 in collaboration with Rocket Productions such as performance by Native American Indian school children; production of play inspired by TK: 'Witkacy Idiota' as well as production produced and directed by Owen Daniel from Gresham's School,

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explains how RD is taking Owen Daniel to perform it again in Poland, mentions ten other brilliant productions by school children as well as eight professional productions. Stresses centrality of theatre and music to Fringe Programme. This year plans to bring to RDG significant number of Polish and Romanian theatre companies, intends to revive idea of EA, not only performances but in making use of Demarco Archive for study purposes, hopes it might develop to all-year round education in collaboration with Queen Margaret College and Royal Scottish School of Music and Drama, Napier and EU and ECA. Stresses desire to see archive used in helpful ways, the teacher in him wants to see such programmes of education flourish. Explains plans for new book called: 'Richard Demarco's Colourful Road to Meikle Seggie'. Explains ways in which photographs from the archive will be projected on to interior and exterior wall surfaces of official EF venues. About his sleeping habits.

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About recent walk by river Tweed near Peebles, another walk by river Tay to waterfalls above Callander. Mentions his love of Traquair House and surroundings. Describes how he recently brought groups from Poland and Romania to East Lothian coast, describes stormy seas. About preparations for imminent journey to Poland. About Susie Gablick's book: 'The Re-enchantment of Art'. About his archive as centrifugal point of energy, the building inseparable from it, a place where you can prepare for journey through life to death with dignity. About painter Barbara Balmer now dancing as she can't paint anymore. About several recent TV programmes he found fascinating. About his preparedness to help save some fishing boats off coast of Baltimore [Ireland]. Message for future generations: archive is resource to continue on the road, not just interesting as history but encourages people to follow all those we are indebted to for having taken risks to travel the road to Meikle Seggie over past four decades. Mentions hard work of Ann Simpson, Euan McArthur, Arthur

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Watson, Steve Robb working on the archive. RD resents fact he can no longer work throughout the night, that he isn't computer literate, has never been able to type. Mentions recent illness, he would love to go slower but feels huge responsibility to continue. About when and where RD works as an artist, about project for mural painting in RSA, and book he must write about his journey; feelings of responsibility to those who've recently died, how he treasures friendship with George Melly.

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Cont. about George Melly. Recap about connecting anniversaries of Holy Cross Academy and EF, mentions some well know ex-pupils of Holy Cross. Also 500th anniversary of Sword of State being given as gift from Pope Julius II to King James 1V [grandfather of Mary Queen of Scots] 400th anniversary of castle of Fingask owned by Andrew and Helen Fripland where RD celebrated 76th birthday. Memory of birthday on 'The Marques' 1979. About artist: Brother Daniel in Pluscarden Monastery; about art scholarship for Downside School won this year by Cosima Benson-Colphry aged thirteen. RD feels privileged to be European, happy not to have been born in Italy but Scotland with Italian and Celtic blood, recognises that he is difficult human being to deal with, and how he has learned what it is like to deal with difficult artists; his duty to be challenging, and to provide work space for artists. RD hopes to leave something behind to make a difference to Scotland's cultural life. Positive challenge to do these recordings, can't bear thought of all the people he should've made reference to. How he hopes friends will pick up the pieces; so glad he can still work with young people, message to anyone listening to recordings: take language of art very seriously, it is the language nearest to that of the angels: a language that enables humans to express gratitude for gift of life. Refers to what he'd like to say to H.M.The Queen when he meets her to receive CBE.

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THE RICHARD DEMARCO GALLERY 'EDINBURGH ARTS' EXPEDITION TO POLAND

Appendix 2.0

THE RICHARD DEMARCO GALLERY 'EDINBURGH ARTS' EXPEDITION TO POLAND

1 - 10 MAY 1989

GILES SUTHERLAND

Any understanding of Post-war Europe would be impossible without a knowledge of the recent history of Poland. To understand this history not only intellectually but also emotionally it is necessary to come to Poland and to experience the legacy of this history at first hand, and above all, through art. These are points which Richard Demarco continually stresses and why, since 1968, he has made twenty-eight visits to Poland.

This year the May Day celebrations in Poland differed markedly from previous years in that their organisation lay in the hands of Polish citizens rather than the State. The new mood in Poland under Gorbachev's reforms comprises a mixture of defiance and deep mistrust towards any far-reaching changes in the economic and political structure of the country - perhaps the inevitable result of Polish history. May Day celebration turned to demonstration: in Wroclaw, the arrival of the police was greeted by stone-throwing youths; the police in turn responded by donning riot-gear and using water-cannon. For the Poles it was a familiar and predictable scenario.

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It was against this background that Richard Demarco visited this country with a miscellaneous group of thirty-five people, most of whom were involved in the arts. In Wroclaw's National Museum whose Modern Collection has been compared favourably to that of the Tate Gallery in London some of the essential differences between Polish and British art began to emerge. Briefly put, the former can be said to possess a greater historical awareness, a more acute response to suffering and to be almost lacking in the purely decorative.

From Wroclaw the group travelled to Auschwitz. At first sight it appeared as any other tourist attraction, surrounded by ice-cream stalls and coaches, as well as a cafe and restaurant. The trees were green; birds sang; little seemed amiss. An initial shock was seeing the main gateway to the camp above which was written "Arbeit macht frei" (work creates freedom) – the Nazi motto. It was the first written German encountered in three months of my living in Poland – perhaps surprising considering the whole western part of the country had been German for centuries until 1945.

Perhaps it was the scale and volume of the "exhibits" which ultimately drove home the depravity of events there: a room of human hair turned green by cyanide gas; rolls of cloth made from this hair; other rooms full of shoes, brushes, suitcases - each of the last bearing the name of its owner. Our "tour" lasted three hours leaving the group emotionally and physically drained

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In Cracow we visited the Cricot 2 Theatre, base of the internationally celebrated artist Tadeusz Kantor. Typically, Demarco had invited Kantor to the Edinburgh Festival as early as 1972 when he was still relatively unknown outside Poland. It was here that we were able to see some of the many links between the Polish experience embodied by Auschwitz and the national art, revealed in a documentary film. Kantor lived through the wartime occupation of Poland, mainly in Cracow, and operated his theatre, quite literally, underground as he moved from one basement venue to another to avoid discovery by the Nazis. Kantor's Dead Class directly reflects his experience of the death of most of his classmates in the concentration camps. In Let the Artists Die Kantor remembers Wit Stwosz whose magnificent medieval altarpiece is found in St. Mary's Cathedral in Cracow. Because Stwosz was unable to repay a small debt he was punished by having a nail driven through his cheeks by the city authorities. It is not difficult to see why Kantor found this such an enduring symbol for the treatment of artists throughout the ages.

Another member of Kantor's wartime theatre was Tadeusz Brzozowski whose recent death represented the loss of one of Poland's best artists. Demarco met Brzozowski on his first visit here and as recently as December 1988 exhibited his work in Edinburgh. Brzozowski's art is the inevitable result of his experience of a country destroyed by war: images of crucifixion, coffins, hangings and insects are common in his paintings which are found in major art collections throughout the world.

Leaving Cracow, we passed the giant Lenin Steel Works at Nowa Huta which has recently

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aroused great concern over its environmental effects. Cracow, a city rich in architectural treasures, is dissolving faster than it can be restored. A recent Greenpeace report described Upper Silesia as holding the "uncontested world record for all kinds of pollution" with about 30% of the population of Poland living in officially recognised "ecological disaster areas". Only recently have these immense problems begun to be recognised and addressed. In 1980 PKE (Polski Klub Ekologiczny) was founded in Cracow; it is hoped that the present political reforms will allow for a more concerted and effective response to a major ecological crisis.

It is one of the hallmarks of any event involving Richard Demarco that anything can, and probably will, happen. So it was that an impromptu poetry evening was organised in the lobby of an anonymous state-run hotel in Zakopane. The resonances of the Polish experience which the group were so briefly encountering were heard in the words of Wisława Szymborska whose poem 'Children of this Age' adopted an even greater poignancy: "You need not even be a human being/ to acquire political importance. / It is enough just to be oil/ fodder or recyclable material."

It is debatable how balanced an impression of Poland can be gained in ten days, especially when one is living in comparatively luxurious hotels and travelling by express coach. What was not in question was the diversity and quality of art that was seen, the unfailing enthusiasm and vision of Demarco himself and the richness of the experience which was gained by all those who participated.

GILES SUTHERLAND, WROCLAW, POLAND 10/5/89

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ART AND RELIGION IN ROMANIA

Appendix 3.0

HORIA BERNEA AND SORIN DUMITRESCU - ART AND RELIGION IN ROMANIA

GILES SUTHERLAND

DECEMBER 1990

Polovragi Monastery lies at the foot of the 2,000 metre peaks of the sub-Carpathians in west central Romania. Each day the nuns chant part of the ancient Orthodox mass; behind the screens in the 16th century basilica the priest invisibly intones his response. This is a theatre as old as Romania itself where six-hundred convents and monasteries cover the length and breadth of the country.

The faith of Romanians endured, intensified, under the years of Communism and Ceausescu. Now they are free to pursue their religion without persecution by the Securitate. "We believe Ceaușescu's downfall was the punishment of God," states the Mother Superior.

Religiosity, the sacred and art appear to be inseparably linked in Romania. They are part of a huge seamless garment, the origins of which go back to Moldavia's painted monasteries in the late Middle Ages – and beyond. Unlike the West, no apparent schism has occurred between the subject matter of art and the glorification of God.

Sorin Dumitrescu is an artist whose inspiration, subject matter and faith are thus linked. In his studio he produces a huge triptych. A human form is represented in each of its three parts. They repose in death; the faces are masklike, the bodies elongated, the skin stretched tightly over the bones. The viewer's eyes are drawn to the feet: delicate, each feature painted in fine detail with a strange luminosity: Christ's feet on the cross. The paint has the quality and aura of ancient icons –

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a rich, glowing brown. It comes as no surprise to see an image of the face of the Turin shroud nearby.

Bearded, solemn, kindly, Dumitrescu explains: "The loss of the icon in the West is one of the greatest losses. This is why there is a crisis in Modern Art which I as an artist consider to be a crisis of realism....I believe that the solution to this will come from the East, from the icon. The world deserves to be drawn only from the perspective of the icon."

Richard Demarco, Edinburgh gallery owner and art impresario was in Romania recently to assess the situation of the visual arts with a view to strengthening cultural dialogue between Scotland and Romania. He has his own theories about art and the spiritual in the Romanian context.

"Dumitrescu's works are the nearest things I've seen to Twentieth Century icons. It's a long tradition that he's defending – the idea of icon as art. I am amazed that the work is so timeless and at the same time so modern. As long as you have a church with an icon, a church with with an altar and a church with the promise of sacramental life, you have the possibility of art.

On the studio wall are the photographs of two poets. One, Mihai Eminescu, the Romantic embodiment of the Romanian spirit; the other Nichita Stanesco, more recently departed, a close friend of Dumitrescu. The latter wrote:

*O leaven, leaven, leaven,
On my inferno be a heaven.
O, stay, stay,
stay my palms nail and lay
on the cross of flesh
while the world rests.*

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It seems that they shared not only friendship but also a vision of themselves as Romanians, as artists, crucified on the cross of repression. But perhaps, unknowingly, also with the hope of resurrection.

For Dumitrescu it is a vision which he pursues. He hasn't painted since the Revolution in December 1989, having taken a leading role in the broad-based opposition coalition Civic Alliance as well as becoming involved in the programme to restore the icons, frescoes and churches which were not totally obliterated in the Ceauşescu years.

Horia Bernea, leading painter, and newly appointed curator of Bucharest's Ethnographic Museum is also unable to pursue his vocation. He estimates that it will take three years to re-instate the Museum after its twenty-year stint as Museum of the History of the Communist Party of Romania. Now all that remains is a granite bust of Communism's "Three Wise Monkeys" discreetly cloaked in dust sheets, its future uncertain because of its weight and immovability.

Bernea's painting is deeply religious in feel and content. Since his first Edinburgh exhibition in 1969 he has moved from abstract sculptural forms to gentle examinations of the Transylvanian landscape. He concentrates particularly on churches; their architecture being deeply influenced by the building style of the Romanian peasant. " Ceauşescu wanted to obliterate peasant culture. He was from a peasant background and wanted to deny his own origins," comments Bernea. To paint a church at any time during the past twenty years assumed a huge significance when religion was banned and the church deliberately persecuted.

"What is interesting about recent Romanian art is the reaction against destruction, including the destruction of value. This means looking for the constancies in our

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own identity and the appropriation of European, Mediterranean and Christian spirituality. Art has no answer to reality if it does not refer to atemporal values. To make art in the real sense of art was for us a very subversive answer," explains Bernea. "If art does not serve a high spiritual purpose we remain on the pagan level. This level doesn't give me hope of realising anything with art, by art or by culture generally."

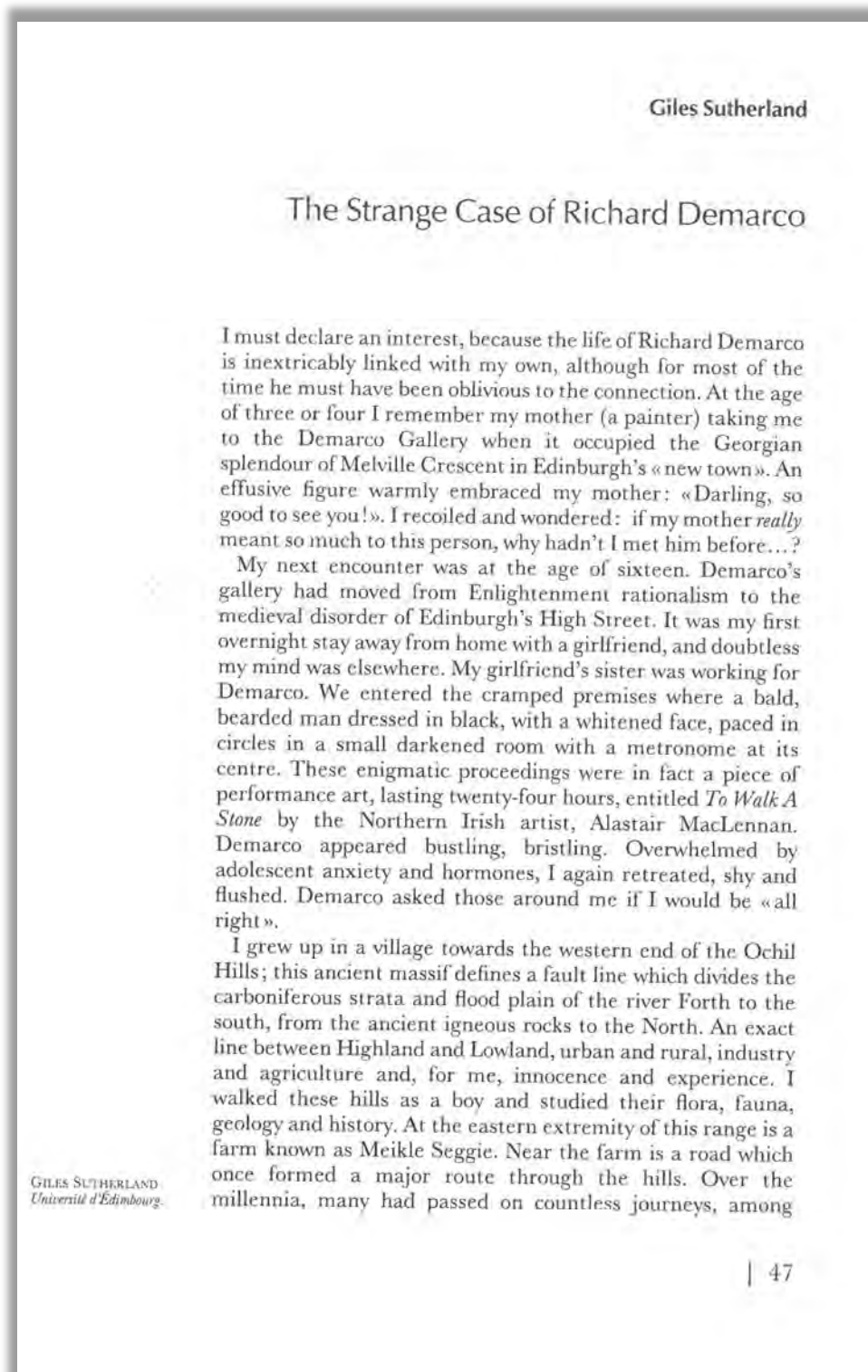
Twelve months after the Revolution Dumitrescu, Bernea and Demarco agree that a major factor in Romania's salvation will lie in the response of artists to the new situation. Undoubtedly, this will mean sustaining and nourishing an artistic tradition which has its origins in the East, while simultaneously offering this remarkable legacy to the West safe in the knowledge that it will remain free from appropriation and exploitation. Romania's artists must carry a heavy and precariously balanced burden.

GILES SUTHERLAND.

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THE STRANGE CASE OF RICHARD DEMARCO

Appendix 4.0



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them the Roman legions which sought to subjugate the unruly tribes of Caledonia and after them the early Christian saints and scholars. Demarco has used «The Road to Meikle Seggie» as his own personal definition of the journey, both literal and metaphorical.

It was not Demarco who took me on this road, but the same girlfriend. I remember vividly a lintel stone on a 18th century farm worker's cottage, the initials of the husband and wife separated by a carved heart, as was the custom with newly-weds. Later, the same remarkable seventeen-year-old girl took me to the Special Unit of the top security Barlinnie prison to visit Hugh Collins, then serving a life sentence for murder. We followed in Demarco's footsteps, but the journey was ours. Demarco had for many years been involved with another prisoner, Jimmy Boyle, serving a life sentence for murder. The Special Unit was an experimental facility which extended greater freedom to prisoners and was based on a régime of mutual trust and co-operation between inmates and prison authorities. At the Special Unit, Boyle began making sculpture and other artworks which expressed his experience of incarceration.

Since 1966, Richard Demarco has organised over fifteen hundred exhibitions, seven hundred theatre productions and fifty summer schools. In Edinburgh – his native city – he has, at the last count, occupied seven premises from which he conducts his eclectic artistic activity. Demarco has led scores of «art expeditions» involving art practitioners from all disciplines to most countries in Europe, including the former eastern bloc and France. Poland is a much-loved destination which he has visited on no less than thirty occasions, his first trip in 1968 at the heart of the Cold War. He has been the catalyst which brought together countless thousands of individuals and organisations, demonstrating his well-worn maxim that «art originates in the meeting of friends».

Rising from humble origins (his family, who emigrated from Italy in the 'twenties, ran an ice cream shop in Portobello, Edinburgh), Professor Richard Demarco OBE – as he now is – is certainly a «self-made man». While he is justifiably proud of his origins and his vision for art embraces all groups of humanity, he also courts the patronage of the wealthy and the cultural élite. At times, he has the astuteness of the well-seasoned politician; at others, his poor judgement has, frankly,

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resulted in some catastrophic disappointments. The fact that his organisation has limped from one inadequate rented premises to another, with no permanent home, is surely an illustration of poor planning and financial mismanagement. It may sound harsh, but Demarco is really his own worst enemy.

But who is the «real» Richard Demarco? Impresario, teacher, facilitator, inspirer, educator, artist, writer? All of these certainly. However, his high risk avant-garde activities have left him with as many detractors as supporters, particularly on his native soil. Many are equivocal, voicing opposing sentiments in the same breath. His financial peccadilloes and strings of broken promises, financial and otherwise, have made him seem at times clownish and at other times dangerous and unpredictable. He is in fact a paradox: doing great good while wreaking much damage, making enemies out of friends, and worse for him, enemies out of bureaucrats.

The native press have tended to follow his activities with a mixture of bemusement and wry sympathy. His activities make him «media friendly» and it is rare for a few weeks to go by without some Demarco-slanted article in the local or Scottish press. But how far should a «true» assessment of such a complex, original and energetic character as Demarco extend? Is everything up for grabs? What will «history» make of him? While acknowledging the difficulties, what I want to do here is to look at Demarco's achievement in relation to Scotland and an international context, based partly on my own experience.

Even a cursory glance at the vast amount of archive material Demarco has accumulated after being in the «art world» for more than 30 years reveals a number of significant details.

1) That almost every Scottish artist of any note from that generation born in the '20s, '30s and '40s has had some dealings with Demarco, either in the form of an exhibition or in some other way. Many acknowledge a great debt to him and the list is long: Ainslie Yule, Alastair Park, Fred Stiven, Glen Onwin, Will MacLean and Marilyn Smith, to name a few. The frequently-levelled accusation that Demarco has done little to promote Scottish art is therefore unfair and inaccurate.

2) That Demarco has certainly done more than any single individual and most organisations in bringing international art and theatre of high quality to the people of Scotland. Again the list is as long as it is impressive – Tadeusz Kantor, Joseph

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Beuys, Günther Uecker, Gerhard Richter, Magdalena Abakanowicz and Eugenio Barba, etc.

Within this list it is the names of Beuys and Kantor which attract most attention, rightly so because they are quite simply two outstanding artists of the twentieth century. Beuys came to Scotland a total of eight times between 1970 and 1982 and produced a number of significant art-works here. Kantor visited Edinburgh on three occasions, producing memorable interpretations of Stanisław Ignacy Witkiewicz's *The Water Hen* (1972), *Lovelies and Dowdies* (1973) as well as *The Dead Glass* and *Wielopole Wielopole* (1980). Discussion and analysis of these works can be found elsewhere, but what is also significant – although it was by no means so readily apparent at the time – was the fact that the appearance of these giants dramatically and irrevocably internationalised the world of Scottish art at a time when it had descended into one of its frequent and deplorable domestic *cul-de-sacs*.

Demarco's analysis was – and there is much evidence to corroborate this – that had he not invited Beuys and Kantor, they would not have come at all. Who, at that time, in the international art world, in the late '60s and early '70s, had heard much of Scotland or had any reason to go there? Certainly its reputation as an international centre for visual art was not great. This is of course not to deny that fact that the Edinburgh International Festival had been in existence for two decades before Demarco appeared on the scene. Neither should the fact be ignored that major international visual art had been seen before in Scotland's capital. But it was mostly modern, rather than contemporary, established rather than experimental and from cultures with which there had been long-founded links. The fact remains, that by reputation, Edinburgh was not «on the map» for international calibre artists and directors. Demarco helped to change this irrevocably and his achievement was that he succeeded in bringing these figures to Scotland at a time when state-sponsored public bodies like the Scottish Arts Council and the National Galleries of Scotland were both unable and unwilling to take the necessary financial and aesthetic risks. But Demarco was not the only internationalising influence – change was already afoot – and it is one of Demarco's faults that he often fails to give due acknowledgement to others in the visual arts who have made contributions in this area.

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The result was that the Scottish public and media were exposed to a kind of avant-garde artistic practice never experienced previously. Demarco helped to create a context in which the Third Eye Centre in Glasgow and the Fruitmarket Gallery in Edinburgh could develop linked themes and policies. However, the continuing disappointment of the visual arts programme of the official Edinburgh International Festival illustrates the fact that the Scottish «art world» – or those figures who claim to represent it – have still not caught up with the kind of enlightened thinking which enabled Demarco to pull off such risky ventures thirty years ago.

It is difficult to say why this should be so. Part of the answer lies in the fact that Demarco sees art from a completely different perspective to most gallery administrators and state bureaucrats. This is because he thinks, feels and communicates as an artist and seems instinctively able to relate to creativity in a way that the «non-artistic» cannot. Tellingly, he describes his relationship with Beuys not in terms of facilitation or organisation but as «collaboration». While some may believe this claim to be impossibly egocentric, others will recognise it as an unarguable truth. Beuys came to Scotland, not because he was funded to do so as part of a state-sponsored apparatus, but because of personal contact and friendship. Allied to this was a view that Demarco could help Beuys *create*, through the former's own unique and intimate vision of what constituted Scotland.

As mentioned earlier, Demarco has always insisted that art originates in the meeting of friends; indeed this belief may lie partly at the root of his zany and chaotic genius. I have participated in two of Demarco's «art expeditions», the first in May 1989 in Poland and the second, in the following year, to Romania. These experiences forced me to consider art in a new way and were, for me, more comprehensively and profoundly educational than any formal learning situation in a university or art college. These adventures (there is no other word) were truly life-altering and there is indeed a debt of gratitude to Demarco which I and many others owe.

The Polish trip consisted of a mixed group of about thirty individuals some of whom were artists or were otherwise involved in the «art world». Others were simply interested observers. Over the years, Demarco had built up an extensive and impressive range of contacts, involved in all aspects of the

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arts, from all over Poland. Demarco was as generous with his introductions as it was possible to be. The itinerary took the group to Warsaw, Poznań, Wrocław, Kraków, Łódź and Lublin. However, the most profound episode of this visit was to Oświęcim (Auschwitz). I have subsequently pondered long and hard on the rationale behind its inclusion on the itinerary. Was this just a shock tactic to alter the group mood from party-time to sombre reflection? Or was it rather, as Demarco has consistently argued, a totally necessary thing, without which, the ability to understand the post-war Polish psyche and hence its art, would be impossible. I incline towards Demarco's view, but at the same time feel great unease, particularly given the increasing frequency with which Auschwitz appears on tourist itineraries and the attendant proliferation of shops catering to a morbid fascination. Certainly, any consideration of the work of Tadeusz Kantor, Jerzy Grotowski, Władysław Hasior, Jerzy Beres, Tadeusz Brzozowski, Magdalena Abakanowicz and a host of others would be impossible without such an overview.

There were many other moving and memorable events on that trip, and the intensity of the experience forged some lasting friendships. I am sure all of us remember the artist and teacher Zbigniew Makarewicz in Wrocław and that city's remarkable art collection. Or our visit to the house and studio of Tadeusz Brzozowski and the hospitality of his widow, Barbara. The wartime echoes of Kraków's Krzysztofory Gallery likewise remain in my mind, as does a visit to Kantor's Cricot 2 Theatre. In Kraków's Church of St Mary is the remarkable 15th century altarpiece (*oltarz mariacki*) of the artist Wit Stwosz. Stwosz (either German or Polish, depending on one's point of view) was persecuted by the city authorities and punished by having a nail driven through his cheeks. Kantor used this image of the suffering artist as a metaphor for the repression of Polish culture under Nazi occupation and more widely as a way of representing the impact of tyranny upon freedom. Demarco identified strongly with these images (perhaps because of his own treatment at the hands of bureaucrats in his own city) and his passion and knowledge brought the issues to the fore in a way quite unimaginable within a more conventional educational context. It is not without relevance that in the art departments of our major educational institutions in Scotland – for example Edinburgh University – there is no mention of the artists discussed above. The choice of learning

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displays the specialisms (or, less generously, the cultural prejudices and snobbery) of its teachers.

Romania was, by contrast to Poland, a country much more recently ravaged by political strife. Like most of the Balkans and eastern Europe, its recent history had been bloody and brutal. Images of the 1989 «revolution» which saw thousands die in street fighting and the videoed execution of Ceaușescu and his Lady Macbeth wife were still very much in my mind as I walked the streets looking at buildings filled with bullet-holes. Amid this tangible destruction were the street shrines erected to the memory of the recent dead, with their candles, ribbons, bread and crosses – a type of contemporary folk-art moulded by Orthodox iconography. Walking through the streets of Bucharest we rounded a corner and were suddenly confronted by the impossible megalomania of Ceaușescu's mad dream, the Palace of Culture. An entire quarter of the old city had been flattened to build it. Rumour had it that when Ceaușescu noticed that one of the new boulevards emanating from the Palace was not properly aligned, he ordered the street to be demolished and rebuilt a few feet to one side.

Elsewhere, we met leading figures like the actor Ion Caramitru (a prime mover in the first few days of the revolution barely a year before), the arts minister Andrej Plesu and artists like Horea Bernea and Sorin Dumitrescu. All of these doors were opened by Demarco who had first travelled to Romania in 1968 en route from Poland, a path, he remarked to me then, «where angels feared to tread». As a result of these early trips Demarco was able to bring Romanian culture to the attention of a Scottish audience, allowing artists like Paul Neagu to establish themselves in Britain.

Many events of that remarkable trip remain vivid in my mind, in particular a visit to Sorin Dumitrescu's studio, where he produced a huge triptych for us to look at. A human form was represented in each of its three parts. They reposed in death; the faces were mask-like, the bodies elongated, the skin stretched tightly over the bones. Our eyes were drawn to the feet: delicate, each feature painted in fine detail with a strange luminosity: Christ's feet on the cross. The paint had the quality and aura of ancient icons – a rich, glowing brown. It came as no surprise to see an image of the face of the Turin shroud nearby.

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Bearded, solemn, kindly, Dumitrescu explained that, for him, the loss of the icon in the West was one of the greatest losses. And that was why there is a crisis in Modern Art which he as an artist considered to be a crisis of realism. He believed that the solution to this would come from the East, from the icon: «The world deserves to be drawn only from the perspective of the icon.»

At the time, Demarco commented that Dumitrescu's works were the nearest things he had seen to 20th Century icons:

It's a long tradition that he's defending – the idea of icon as art. I am amazed that the work is so timeless and at the same time so modern. As long as you have a church with an icon, a church with an altar and a church with the promise of sacramental life, you have the possibility of art.

I did not record it at the time, but Demarco half-uttered, half-whispered the words: «I believe I am in the presence of great genius». Recalled in the cold light of day, it has a ring of histrionic overkill but at the time I remember myself close to tears – the iconic figure of Christ, Dumitrescu's eschatological convictions and the presence of so much murder and suffering on the streets seemed to imbue Demarco's words with the kind of meaning which would have been preposterous in a standard academic university lecture. It was what James Joyce described as an «epiphany», a moment of insight and revelation. What was revealed to me was that painting – art – could be about more than personal expression and that it could be based on a tradition. The art was also borne out of intense spirituality. None of this would make it qualify in itself as good art; that was a quality which was indefinable. However, what I felt standing in front of Dumitrescu's work was a strong sense of art, craft and spiritual conviction melded together to make that rare thing: an artefact of aesthetic and moral worth. It is something which Demarco had shown me, a gift if you like, something which without his direct influence I would never have seen.

That is the definition of the true teacher; and this is where Demarco has been so little understood. He is an educator in the broadest and best sense of the word. A true teacher is inspired, generous and partial. He or she carries with their knowledge and experience, a conviction and a belief, as well as an intense desire to convey something of this to others. Demarco's beliefs and his desire to share are what led him to Romania, Poland

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and many other places. He leads these «art expeditions» neither for financial gain nor as a form of arts tourism, but because he believes that the artist is an explorer, not only in the literal sense of one who makes a physical journey to a destination but also in the sense that it is the self which is being mapped, tested and redefined by the physical journey. Perhaps Demarco's journeys are more like pilgrimages in that the journey and the ultimate destination are inextricably linked, whereas in the sensibility of modern, mass-market tourism the destination is all. With Demarco, the journey is a process in itself, not a means to an end. To travel with Demarco is not to trudge with one's eyes fixedly on the path, intent only on reaching the summit; it is instead to be made to look all around, where everything is to be experienced and all experience is valid.

To date no-one has published a collection of writings by and about Demarco; when this is done it will be an extensive document. Much has appeared locally, nationally and internationally. And yet, I feel, there is a fundamental misunderstanding about what Demarco and his achievements actually represent. Idle gossip about Demarco in the Edinburgh art world is often underlined by cynicism. And whereas this is often justified, one gets the feeling that the cynics are motivated by jealousy, or even ignorance. Demarco is impossible, yes, but the scale of his achievements somehow allow one to suspend the rules which normally operate when dealing with other people.

But there are other reasons why after thirty years Demarco has no premises, no Scottish Arts Council funding, no official post or position (his professorship is at a university in greater London). Quite simply it is snobbery. The art «establishment» in Edinburgh comprises an Anglo-centric upper-class who take their cultural values not from Scotland but a quasi-Scotland which has been defined by cultural imperialism. It is the kind of imperialism which dresses its hotel porters and gallery attendants in tartan trousers as if this was somehow an acceptable definition of «Scottishness». Instead, it is both deeply patronising and deeply ignorant. The fact that the attitudes and structures which allow this state of affairs to continue and indeed proliferate is as much of an indictment of Scottish insecurities as imperialist mind-sets.

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Demarco, of Italian peasant origins, is definitely from the «wrong side of the tracks» as far as the «establishment» is concerned. This is one of the reasons why he has never been allowed into any position of «official» responsibility. It is deeply disturbing, deeply hurtful and deeply wrong. And although that is by and large the truth of the matter, one must, in fairness, also acknowledge that putting Demarco in such a position would require great courage, for which no-one, up to now, has been willing to take responsibility.

There is a consolation however. Long after the cautious, colourless bureaucrats and followers of fashion have faded into obscurity a proper and impartial assessment of Demarco will reveal the true worth of his achievements, as well as his many flaws and weaknesses. That assessment has yet to be written. Let us hope it will be forthcoming in the not too distant future.



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OBITUARY: DOUGLAS SOEDER, GRAPHIC DESIGNER BY RICHARD DEMARCO

Appendix 5.0

OBITUARY: DOUGLAS SOEDER, GRAPHIC DESIGNER BY RICHARD DEMARCO

***THE SCOTSMAN*, 28 SEPTEMBER 2001**

www.scotsman.com/news/douglas-soeder-1-579586 [Accessed 31 May, 2018]

Born: 2 August, 1929 Died: 4 August, 2001, in Edinburgh, aged 72

I first met Douglas Soeder in 1949, when he and John Martin and I signed up at Edinburgh College of Art for a special experimental three-year course of study which linked the fine arts of painting and sculpture with graphic design, mural painting, book illustration, typography and printmaking. It could be said that my very first experience of presenting art exhibitions was in collaboration with Douglas when he was elected treasurer and I was elected secretary of the Art College Sketch Club.

He had been orphaned in his early teens and so he lived with his sister, Cecilia, and her husband, Keith Brims, in Eskbank, just outside Edinburgh. When he graduated in 1953, it was Keith Brims who offered studio accommodation in the offices of the printers, Lorimer and Chalmers, in St Andrew Square, Edinburgh. John Martin joined him a year later in the converted broom cupboard which was the only space available to them.

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From then on, Douglas experienced the astonishing growth of the independent graphic design business in Scotland. In 1954, when Forth Studios came into being, there was only one other independent design group in Scotland. At that time, any serious graphic design work required in Scotland was carried out in London. Similarly, most of Scotland's talented graphic designers emigrated to London for work and experience and rarely returned. However, the life of the artist prepared to face the challenge of the world of commerce was changing and the demand for high-quality design work to be produced locally steadily increased through the Sixties.

As Forth Studio's reputation grew, two things happened: firstly, clients started to place work with Forth direct instead of through advertising agencies and printers, and secondly, the quality and variety of work being commissioned and produced at Forth attracted first-class designers to join. Douglas Soeder was the driving force for the expansion of the business as its reputation grew and more work became available.

Although a talented designer himself, he gradually realised that his forte was in running the firm and acting as design consultant. He was careful not to advertise the fact that he was red/green colour-blind.

After a while, they were able to move to their own premises in York Place and take on other graphic artists. They put up a smart plate saying "Forth Studios

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OBITUARY: DOUGLAS SOEDER, GRAPHIC DESIGNER BY RICHARD DEMARCO

Commercial Artists" - the term "graphic design" being unknown in Scotland at that time. Later on, they moved to larger premises in Blenheim Place.

In the late Sixties, they were joined by Peter Lloyd. During the Seventies and Eighties, they survived various departures by senior designers who left to form their own rival design groups. But through all the ups and downs, Douglas Soeder kept a firm hand on the administration of the company and clients responded to his free and expansive personality, his enthusiasm and his obvious integrity. Sometimes, there was friction with employees who didn't see things in the same way but everyone respected his decisiveness, his loyalty and humanity. A testimonial to the working environment which he fostered and to his strict but fair regime in running the company is the number of former employees who remained firm friends long after they had left. Twenty turned up at his funeral in Edinburgh.

By the end of the Eighties, the competitiveness of the market prompted Forth Studios to sell out to an advertising/marketing group. This was not a success and the parent group allowed Forth to go free again with a buy-out by the new management. So Forth is still going strong after 40 years.

Throughout Douglas Soeder's career, the printing industry underwent massive technological changes. Metal type and letterpress printing gave way to offset lithography, hand lettering to "Letraset" transfer letters. Letraset in turn gave way to photo-typesetting and paste-up artwork to personal computers with software for designers. Design, including type calculations on a special slide rule,

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OBITUARY: DOUGLAS SOEDER, GRAPHIC DESIGNER BY RICHARD DEMARCO

and artwork, which formerly took hours of skilled labour, was able to be completed in minutes. Douglas Soeder foresaw how computers would take over and urged everyone at Forth Studios to learn the new technology. Sadly, few of them paid much heed to him at the time.

In addition to his unrelenting commitment to the burgeoning world of design, he managed to channel his extraordinary energy to his other interests. These were of a wide variety and revealed his passionate commitment to motor bikes and cars, dogs, gambling, art exhibitions, tennis, country walks and cycling and protecting wild life.

As an art student, he commuted by a small James motorcycle into Art College from his home in Eskbank and in bad weather wore a voluminous trench coat as wide at the hem as it was high - an unforgettable image. His beloved motorcycle's narrow tyres made riding pillion a hair-raising experience, particularly when the tyres became stuck in the Edinburgh tramlines or skidded over wet or icy cobblestones. His attachment to that motorcycle was matched by that which he gave to Rex, his boxer dog, which guarded his room at Forth Studios on his business trips to Glasgow and elsewhere. Later still, when he lived in East Lothian, he became interested in Afghan hounds and owned a succession of them. He particularly admired their wonderful flowing movements. This led him to make intensive studies of the biomechanics of dogs and to participate in dog shows and the activities of the Scottish Kennel Club.

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OBITUARY: DOUGLAS SOEDER, GRAPHIC DESIGNER BY RICHARD DEMARCO

Although his cultural heritage was Scandinavian through his father, Johann Tjacko Louis Sueder, and German through his mother, Lena Ferdenander Kirchhacker, he was "at home" in Scotland, and particularly in Edinburgh, and was content to live the life of a bachelor until he met the artist Jane MacIndoe, daughter of the distinguished architect and planning consultant, Sandy MacIndoe. She had been a contemporary of Douglas's at Edinburgh College of Art, but they never met as art students.

In 1982, Douglas and Jane were married. Jane inspired Douglas to focus his attention on the world of contemporary Scottish artists. As a serious, talented and hard-working painter, she devoted herself not only to exhibiting her own work but also to creating a large art collection. The walls of their flat in Frederick Street were soon covered with paintings, prints and drawings reflecting their shared love of art. This expressed itself as well in the art gallery which they opened in Leith known as The Shore Gallery. Jane proved herself to be a gifted gallery director who worked hard to promote the artists she and Douglas decided to support.

Douglas Soeder had also played the role of art patron together with John Martin throughout the testing time when the Scottish Arts Council withheld financial support from the Demarco Gallery. From 1980 to 1982, they were members of committee which enabled the gallery to present a programme of exhibitions at the Edinburgh City Art Gallery in what was a temporary institution known as "Richard Demarco Exhibitions".

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OBITUARY: DOUGLAS SOEDER, GRAPHIC DESIGNER BY RICHARD DEMARCO

Douglas Soeder's role as an art patron in close collaboration with John Martin cannot be over-estimated. Together, they created a sophisticated platform from which they could view and help the art world from the reality of the market place.

Under the aegis of Forth Studios, they were well prepared to be the first business sponsors in Scotland of international avant-garde artists. Certainly, the Traverse Theatre and the Demarco Gallery could not have existed without them. The stability of Forth Studios in the business world helped give both the Traverse and the Demarco Gallery a sense of security in their formative years. Needless to say, with the help of Forth Studios, the Traverse and Demarco Gallery catalogues, programmes and posters signalled high-quality design.

Together, they changed the very image of the Edinburgh Festival when John Drummond invited Forth Studios to rethink the Festival image and create a new Festival logo in which the letters EIF became distinguishable as flowing ribbons signalling Edinburgh in festive mood.

In 1998, they designed the catalogue of the Demarco European Art Foundation's Festival programme, and it is a testament to the fact that the imprimatur of Forth Studios placed the work of the graphic artist alongside that of the painter or sculptor, questioning the line of demarcation which, sadly, still divides the world of the graphic designer from that of the fine artist. In his life and work, Douglas Soeder managed to straddle both worlds with an extraordinary joie

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de vivre and tenacity of purpose to help change for the better the cultural life of Scotland.

He is survived by his wife, Jane, and by his elder sister, Frida, and by numerous nephews, nieces, grand-nephews and nieces, to whom he was devoted.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED PAGES FROM PROGRAMME FOR TRAVERSE THEATRE CLUB 24 AUG - 12 SEPT 1965

Appendix 6.0

programme 24 Aug - 12 Sep

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5	Edinburgh String Quartet—Concerts (29 Aug 11.15 am & 30 Aug 10.45 pm)
7	Green Julia 3.00 pm (week 1 only)
8	Oh, Gloria 4.45 pm (week 2 only)
9	Report to an Academy Dialogues 4.45 pm (week 3 only)
11	Happy Days are here again 7.30 pm (weeks 1, 2 & 3)
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an introduction to the Traverse

For visitors who do not know the Traverse, it is perhaps wise to begin with a few notes on its origin and growth. The Traverse Theatre Club consists of a small theatre, an art gallery, a restaurant, and a bar located in a converted building in the oldest section of Edinburgh. It has during its two or three years of existence built up no small reputation for its presentations of plays either too strong or too strange for commercial managements. It began in 1962 from the combined energies of a small group of people who thought that Edinburgh should have some exciting theatre outside of Festival time and of a small bookshop which had been presenting unusual theatre in its cramped basement. The Traverse Theatre in its present form and location opened with the acquisition, for token rent, of the premises in Lawnmarket. Since then the Traverse has been prominently featured in many newspapers and magazines throughout Britain and abroad for its non-stop year round season. The Traverse has produced a total of 23 British premières and 12 world premières of new plays.

To complement (or perhaps it would be better to say implement) its unusual schedule, the Traverse has physical, administrative, and philosophical idiosyncracies as well. The theatre itself is only a long narrow room divided into about two-thirds seating and one-third stage—the distinctive feature being that the stage is in the centre of

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Productions since opening in January 1963

1963

ORISON Fernando Arrabal
HUIS CLOS Jean Paul Sartre
TWO FOR THE SEESAW William Gibson
FAIRY TALES OF NEW YORK J. P. Donleavy
PICNIC IN THE BATTLEFIELD Fernando Arrabal
FANDO AND LIS Fernando Arrabal
DON JUAN IN HELL George Bernard Shaw
UBU ROI ‡ Alfred Jarry
A DOLL'S HOUSE Henrik Ibsen
THE LESSON Eugene Ionesco
THE MAIDS Jean Genet
PRIVATE LIVES Noel Coward
REQUIEM FOR A NUN William Faulkner
THE BALACHITES * Stanley Eving
COMEDY, SATIRE, IRONY AND DEEPER MEANING ‡
Christian Dietrich Grabbe
NEXT TIME I'LL SING TO YOU James Saunders
THE DAYS AND NIGHTS OF BEEBEE
FENSTERMAKER ‡ William Snyder
CANDIDA George Bernard Shaw
THE LADY AOI ‡ Yukio Mishima
HANJO ‡ Yukio Mishima
THE DAMASK DRUM ‡ Yukio Mishima
CRIME ON GOAT ISLAND Ugo Betti

1964

THE STRONGER August Strindberg
PLAYING WITH FIRE August Strindberg
THE CARETAKER Harold Pinter
THE BEAR Anton Chekhov
LECTURE ON TOBACCO Anton Chekhov
THE PROPOSAL Anton Chekhov
SUMMER IN THE COUNTRY Anton Chekhov
SWAN SONG Anton Chekhov
HUGHIE Eugene O'Neill
THE ZOO STORY Edward Albee
DEAD LETTER ‡ Robert Pinget
THE DETOUR ‡ Martin Walser

RED MAGIC ‡ Michel de Ghelderode
ESCORIAL ‡ Michel de Ghelderode
THE PARTY ‡ Slawomir Mrozek
THE ENCHANTED NIGHT ‡ Slawomir Mrozek
GALLOWS HUMOUR ‡ Jack Richardson
PHILIP HOTZ'S FURY ‡ Max Frisch
HAPPY END ‡ Brecht/Weill
(by Traverse Festival Productions Ltd.)
BIRDS, MARRIAGES AND DEATHS "The Scaffold"
THE WORKOUT ‡ Albert Bermel
THE RECOVERY ‡ Albert Bermel
THE MOTOR SHOW ‡ Eugene Ionesco
THE LOVER Harold Pinter
THE OLD TUNE ‡ Robert Pinget
YOU'LL COME TO LOVE YOUR SPERM TEST *
John Antrobus
BIRDS IN THE WILDERNESS * Stewart Conn
THE VOICE * John Calder
A CHILD'S CHRISTMAS IN WALES Dylan Thomas

1965

DOCK BRIEF John Mortimer
THERE WAS A MAN * Tom Wright
SOME MEN AND ANIMALS ‡ Franz Kafka
FROM NIGHT TO NIGHT ‡ François Billeldoux
THE MAN WITH THE FLOWER IN HIS MOUTH
Luigi Pirandello
THE MASTER OF TWO SERVANTS * George Mully
THE DIFFERENCE ‡ Peter Bergman
THE WEN * Saul Bellow
ORANGE SOUFFLE * Saul Bellow
IMPROVISATIONS Charles Marowitz
SCLEROSIS * Peter Barnes
NIGHT WITH GUESTS ‡ Peter Weiss
THE TIGER Murray Schisgal
THE TYPISTS Murray Schisgal
JOHNNY SO LONG * Vivienne C. Welburn
AUTOMAN LOVES * John Firth
GREEN JULIA * Paul Ableman

* The Première

‡ British Première

This space was generously donated by PATERSON'S OATCAKES LTD., 6 Melville Cres., Edinburgh

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SELECTED PAGES FROM PROGRAMME FOR TRAVERSE THEATRE CLUB 24 AUG - 12 SEPT 1965

TRAVERSE THEATRE CLUB
Lawnmarket Edinburgh
CALedonian 6895

PATRONS

The Hon. Lord Kilbrandon
Lady Rosebery

PRESIDENT

Tom Mitchell

COMMITTEE

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Richard Demarco
(Vice-Chairman)
Andrew Elliott
(Hon. Treasurer)
Betty Davies (Hon. Secretary)
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Richard Demarco

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Sheila Colvin

BOOKINGS SECRETARY

Jeanette Muir

STAGE MANAGERS

Haldane Duncan
Geoff Moore

CATERING

Ann Smith

the room, "traversing" the audience. There is no proscenium, no up- or down-stage, no offstage, and entrances and exits are made through the audience. Administratively, the Traverse operates unlike any provincial theatre in that there are no resident artists, only an artistic director, who creates the cast and production company anew for each production, and is responsible to an annually elected committee of management. In the small-cast plays that are necessitated by the size of the stage, flawless casting of the sort that no repertory company could accomplish can be accomplished. No director is right for every play a theatre may want to do, nor is it wise for a producer to work too long in one theatre. The operative philosophy of the Traverse is a little harder to pin down. The basis is perhaps no more than a refusal to have an unchanging policy more rigid than the desire to produce new and unusual plays and to allow oneself to be "used" by authors and producers who have fixed ideas that no other theatre will accommodate. The Traverse seeks to fill in the gaps in the overall theatre scene in Britain. At present, this role seems to be that of presenting new plays from outside Britain by authors who are unknown here. Our current programme includes productions of several heretofore unknown British authors, so perhaps the current is changing. The real underlying idea is probably that of transcending the usual small-theatre role of showcase for actors, producers, and productions who hope to move into commercial theatres; and of becoming an intermediate laboratory and showcase for authors and theories and productions which are an end in themselves. What the artists may do with themselves or to the theatre and the scene afterwards should be incidental.

The future of the Traverse is uncertain, but one thing is sure, that it will continue to experiment and widen its scope. Co-operative links with other small theatres in the U.S.A., Norway, Holland, Paris and London are in the process of being established. Thus far the international nature of the Traverse has been confined to the presentation of foreign authors, but this could soon change. Paintings and music need no translation and translation alone is enough in literature, but international communication is at once the strongest and most difficult to calculate. Even a transfer from the U.S. to another English-speaking country or vice-versa is a risky business and seldom (perhaps never) completely successful; but the chances are much better if the production is intimate and kept to a human scale. Anyway, we hope your first encounter with the Traverse will be a novel and stimulating experience.

Jack Henry Moore

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SELECTED PAGES FROM PROGRAMME FOR TRAVERSE THEATRE CLUB 24 AUG - 12 SEPT 1965

Tues 31 Aug - Sun 5 Sep

4.45 pm

the premiere

Oh, Gloria **by Robert Shure**

directed by
MAX STAFFORD-CLARK

August **MAX STAFFORD-CLARK**
Lionel **MICHAEL MACKENZIE**
Wanda **JILL HANNAH**
Gloria **DINAH STABB**

sets designed by **RICHARD DEMARCO** stage manager **JEREMY BELL**
music composed and played by the "BLUES EN NOIR" COMBO
ice-cream vendor's outfit kindly loaned by T. Wall & Sons (Ice Cream) Ltd.

ROBERT SHURE is the young American writer who conceived the unique and delightful form of nonsense-satire known as *Twink*, in a little book which has been successful not only in the U.S. but in Britain as well (as demonstrated by the recent BBC programme, *The World of Twink*). And now, during his second summer in Scotland, he has paid his own kind of tribute to this country by completing a companion volume, *MacTwink*, just published in Edinburgh by the Caledonian Press.

His journey into playwriting (a natural passage from the little dialogues of *Twink*) began with a short play staged by the Stanford University Experimental Theatre, in California. The Traverse presentation of *Oh, Gloria*, is his first professional production.

MAX STAFFORD-CLARK directed a triple bill of James Saunders' plays for the last Dublin Theatre Festival. Past

productions also include *The Zoo Story*, *Double Double*, and *Orison*. He devised and directed *Draw a Line Somewhere*, which was seen at the Edinburgh Festival two years ago. He is also directing *Dublin Fare* (see page 17).

As an actor he has appeared in Dublin productions of *Bartholomew Fayre* and *The Collection*. Film work has included *Of Human Bondage*.

MICHAEL MACKENZIE has recently worked largely in Ireland, where he played the title role in John Jay's production of W.B. Yeats' *Cuchulain Cycle*.

JILL HANNAH played in *Bartholomew Fayre* and *Double Double* in Dublin.

DINAH STABB recently played in *Six Characters in Search of an Author* in Dublin.

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SELECTED PAGES FROM PROGRAMME FOR TRAVERSE THEATRE CLUB 24 AUG - 12 SEPT 1965

Significant vibrant

literature is usually published by Calder

AUTHORS ANCIENT AND MODERN INCLUDE

Paul Ableman	H. J. von Grimmelshausen	Ovid
Arthur Adamov	Gerhart Hauptmann	Robert Pinget
P. A. de Alacon	Sadegh Hedayat	André Pirro
Ivo Andric	Aidan Higgins	Francis Pollini
Fernando Arrabal	E. T. A. Hoffman	Ann Quin
Antonin Artaud	Eugene Ionesco	H. F. Redlich
Simone de Beauvoir	Gottfried Keller	Alain Robbe-Grillet
Georges Bataille	R. C. Kenedy	Henri-Pierre Roché
Samuel Beckett	Hugh Kenner	Harold Rosenthal
Alan Burns	Radimir Konstantinovic	Raymond Roussel
William Burroughs	Ernst Krenek	Stanley Sadie
Dino Buzzati	Monique Lange	Luis Martin Santos
A. Chamisso	Drieu la Rochelle	Nathalie Sarraute
Anton Chekhov	Lars Lawrence	Arno Schmidt
Robert Creeley	Frida Leider	Hubert Selby
Elsbeth Davie	Reinhard Lettau	Kushwant Singh
Tibor Dery	Edward Lockspeiser	Philippe Sollers
Fyodor Dostievsky	James McGovern	Stendhal
A. von Droste-Hulshoff	Albert Maltz	Theodore Storm
Marguerite Duras	A. P. de Mandiargues	H. H. Stuckenschmidt
J. von Eichendorff	Claude Mauriac	Alexander Trocchi
April Fitzlyon	David Mercer	Eva Tucker
L. René des Forêts	Prosper Merimee	Roger Vitrac
George Friel	Henry Miller	Martin Walser
J. W. von Goethe	Eduard Mörike	Robert Walser
Witold Gombrowicz	F. H. K. Motte-Fouque	Frank Wedekind
Andre Gorz	Ernest Newman	Peter Weiss
Jeremias Gotthelf	René de Obaldia	Vivienne Welburn

AND MANY OTHERS

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SELECTED PAGES FROM PROGRAMME FOR TRAVERSE THEATRE CLUB 24 AUG - 12 SEPT 1965

poetry readings 3.00 pm **in club bar**

Tues 24 Aug - Sun 12 Sep

no performance Mons 30 Aug and 6 Sep

Throughout the period of the Festival an international assembly of poets will give daily readings of their work.

After the readings, which will take place in the club bar there will be an opportunity for questions and discussion.

Among those contributing will be:

**Pete Brown, John Esam, Pablo Fernandez,
Anselmo Hollo, Michael Horowitz, Alan Jackson,
Tony Jackson, Hugh Macdiarmid,
Roger McGough, Robert Shure, Alex Trocchi**

Edinburgh String Quartet concerts

Sun 29 Aug 11.15 am

tickets 5/-; including 10.30
breakfast 10/-

Brunch-Time Concert

MOZART QUARTET IN G, K 387

Allegro vivace assai—Minuet and Trio—Andante Cantabile—
Molto Allegro

PROKOFIEV QUARTET No. 2, Op. 92

Allegro sostenuto—Adagio—Allegro

I N T E R V A L

BEETHOVEN QUARTET, Op. 132 in A minor

Assai sostenuto/Allegro—Allegro ma non troppo—Molto Adagio—
Alla Marcia—Allegro appassionata

Mon 30 Aug 10.45 am

BARTOK QUARTET No. 2, Op. 17

Moderato—Allegro molto, capriccioso—Lento

DVORAK QUARTET IN E^b, Op. 51

Allegro ma non troppo—Dumka Romanza—Allegro assai

EDINBURGH STRING QUARTET

Miles Baster
Austin Patterson
Philip Clark
David Edwards

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED PAGES FROM PROGRAMME FOR TRAVERSE THEATRE CLUB 24 AUG - 12 SEPT 1965

EDINBURGH INTERNATIONAL FILM FESTIVAL

DAILY PERFORMANCES

At the CAMEO CINEMA, Tollcross, there are two performances each day, at 3 p.m. and 7.30 p.m. The 7.30 p.m. performance is the main one of the day, and will take the form of a National Presentation of work from one specific country. The 3 p.m. performance will be devoted to the retrospective series of films, which this year focuses on the work of the Polish director, ANDRZEJ MUNK:

Monday, 23rd August: *MEN OF THE BLUE CROSS* (1955)

Tuesday, 24th August: *THE MAN ON THE TRACK* (1956)

Wednesday, 25th August: *EROICA* (1957)

Thursday, 26th August: *BAD LUCK* (1960)

Friday, 27th August: *PASSENGER* (1961-63)

This series marks the twenty-fifth anniversary of the founding of Edinburgh's strong Polish community, and, in addition, this year's *CELEBRITY LECTURE* in the Cameo Cinema on Saturday, 4th September, at 10.30 a.m., will be delivered by Professor Jerzy Toeplitz, Head of the famous Polish Film School at Lodz.

GALA PERFORMANCES

These are held on Sundays at 7.30 p.m., as follows:

THE SARAGOSSA MANUSCRIPT (Poland), an Arabian Knights adventure—ODEON, 22nd August

THE FLYING DUTCHMAN (German Democratic Republic), a film version of Wagner's opera, in total-vision and with stereophonic sound—ABC, Lothian Road, 29th August.

THE KNACK (G.B.), Cannes Grand Prix winner 1965 — PLAYHOUSE, 5th September.

LATE-NIGHT PERFORMANCES

From Monday, 23rd August, to Thursday, 26th August, and from Monday, 30th August, to Thursday, 2nd September, there will be late-night screenings in FILM HOUSE THEATRE, 3 Randolph Crescent, at 11 p.m.

On Friday, 27th August, and Friday, 3rd September, there will be late-night Galas at the CAMEO CINEMA at 11 p.m.

THE NAKED HOURS, a powerful drama from Italy starring Rosanna Podesta, will be shown as the late-night gala feature at the Cameo Cinema on 27th August. Peter Watkins' widely acclaimed television documentary *CULLODEN* will be featured at Film House on 24th August.

As the Edinburgh International Film Festival presents some films of very recent completion, it will be appreciated that programmes cannot be fully arranged until shortly before the Festival opens.

TICKETS FROM RAE MACINTOSH, 39 GEORGE STREET, EDINBURGH, 2

FOR FULL DETAILS OF FILM FESTIVAL PERFORMANCES SEE
THE SCOTSMAN DAILY

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public performances sponsored by the Club

There was a Man

Traverse Festival Productions Ltd.
director Gerard Slevin

A welcome return of the highly successful Traverse production

**John Cairney in a
new play about Burns
by Tom Wright**

Morton House

20 Aug - 11 Sep

8.00 pm NOT Suns

Leaflets & tickets at Club

Larry Adler

Presented in association with
Robert Paterson

in his one-man show

director George Mully

Leaflets & tickets at Club

as above

11.30 pm

Group One Ballet

devised and directed
by Geoff Moore

Tickets and further information at Club

23 Aug-11 Sep 10.30 pm

Cathedral Ho. Albany St.

art exhibitions

sponsored by the Traverse Gallery

Patrick Heron and Bryan Wynter

presented jointly with Department of
Fine Art, University of Edinburgh

**paintings at
Hume Tower
George Square**

30 Aug - 11 Sep

daily 10 am - 6 pm

Suns 2 - 6 pm

Jasper Johns

on loan from U.S. Information Service
also exhibition of Rick Ulman prints
and circum-stances by Tam

**lithographs at
Morton House
Blackfriars Street**

24 Aug - 11 Sep

daily (NOT Suns)

11 am till 11.30 pm

Richard Demarco

**paintings and
drawings at
Traverse Club Gallery**

24 Aug - 11 Sep

daily

10 am till 8 pm

William Featherston

sponsored jointly with Keith Ingram Ltd.

**sculptures at
Keith Ingram
124 Rose Street**

25 Aug - 11 Sep

9.30 am - 6.30 pm

Sats till 1.00 pm

Barton Lidice Benes

sponsored jointly with The World
Council of Christian Education

**paintings and
drawings 1st floor
24 York Place**

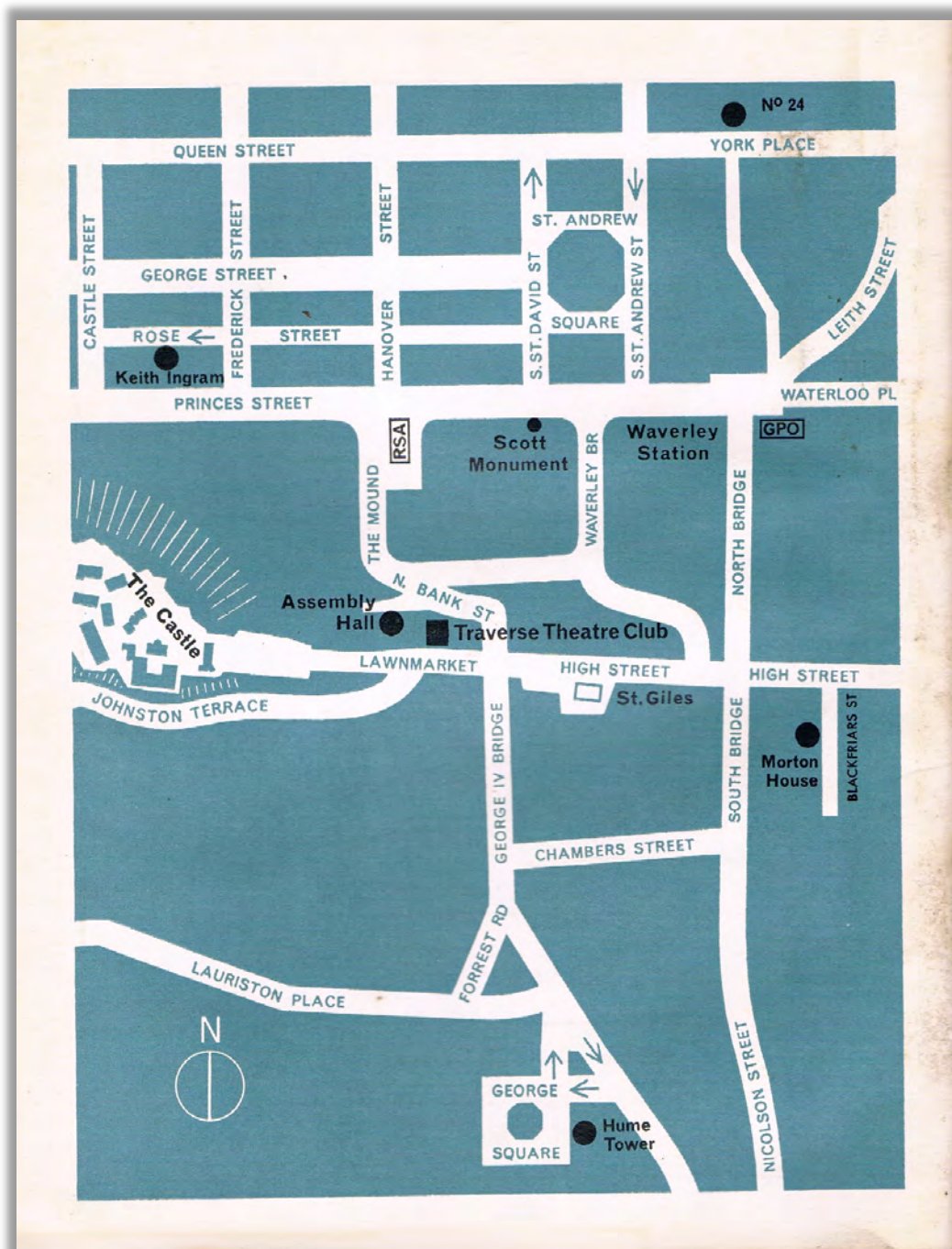
24 Aug - 11 Sep

daily (NOT Suns)

11 am till 6 pm

Leaflets, programmes, catalogues and tickets available at the Club Box Office

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80
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On the Road to Meikle Seggie – Richard Demarco’s Edinburgh Arts Journeys 1972-80

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The Traverse Theatre Club programme for the period of the Edinburgh International Festival, 1965 lists Richard Demarco as Vice-Chairman and Jim Haynes as Chairman, with Tom Mitchell¹ as President. The committee includes John Martin², John Calder³ and Sean Hignett⁴. Haynes is also listed as Artistic Director and Demarco as Gallery Director. Tom Mitchell, was a professional rugby player and property developer from Cumbria, who bought the premises at 15 James Court in the Lawnmarket, Edinburgh and made it available to the Traverse Theatre Club committee.⁵ The programme contains a diverse list of theatrical productions, such as Robert Shure’s *Oh, Gloria*, directed and performed by the,

¹ Tom Mitchell (1914-1998) property developer, rugby player, founder member of The Traverse Theatre Club

² John O.R. Martin (1930-2018) Graphic designer

³ John Calder (1927-2018) Publisher

⁴ Sean Hignett (b. c.1930)

⁵ According to the theatre critic Joyce McMillan, writing in *The Traverse Theatre Story 1963-1988* (1988), “...the splendid and enigmatic Tom Mitchell, a tall person from the North of England with a lovely, rolling Cumbrian accent. Mitchell is a ‘designer’ – to quote from various legal documents and leases – and a property developer; he is also chairman of Workington Rugby League Club...he is in Edinburgh...because one day, on a zebra crossing in Kendal, he has fallen in love with an actress called Tamara Alferoff, who looks ‘like Julie Christie, but prettier...’ Tamara happens to live in Edinburgh, and knows Richard Demarco; for her sake, Tom spends considerable amounts of time in the city...” (p. 12)

Mitchell acquired the premises at 15 James Court, a former ‘doss-house’ and, writes McMillan, wanted to, ‘...initially...convert it into studios and a flat for struggling artists, but that plan falls through...and the building lies empty...’. (p.13) Through the network built up by Demarco and Haynes over a number of years, which included John Martin, the publisher John Calder, the artist Pete McGinn, Sheila Colvin (who went on to become Associate Director of the Edinburgh International Festival, Andy Muir (Calder’s Scottish agent and amateur actor), the lawyer Andrew Elliot, the accountant Jim Walker, and the actor John Malcolm, the Traverse was born. The premises at 15 James Court was first incarnated as a theatre space in 1962 when it became the Sphinx Club, used by the Cambridge University Theatre Company. As McMillan comments, the idea was to establish “...some kind of arts club to keep the Fringe atmosphere alive in Edinburgh all the year round...As both Demarco and Haynes emphasise, the idea of a meeting place or arts centre was not particularly focused on the notion of a theatre; books and paintings and good food and company were at least as important to them...” (p. 14).

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then, 24-year-old Max Stafford-Clark⁶ with set designs by Demarco. Stafford-Clark went on to become The Traverse’s Associate Director and Artistic Director.

The programme contains listings for poetry readings (including Hugh MacDiarmid⁷ and Roger McGough⁸), concerts (Larry Adler⁹, The Edinburgh String Quartet¹⁰, Mae Mercer¹¹) and a series of exhibitions, sponsored by The Traverse Gallery. The limited premises of The Traverse meant that these were generally held in other Edinburgh venues: Patrick Heron¹² and Bryan Wynter¹³ (at the David Hume Tower, University of Edinburgh); Jasper Johns¹⁴ (Morton House, Blackfriars Street);

⁶ Max-Stafford Clark (b.1941), theatre director

⁷ Hugh MacDiarmid (Christopher Murray Grieve) (1892-1978) Scottish poet, journalist, essayist and political figure

⁸ Roger McGough (b. 1937) English poet, broadcaster, children’s author and playwright. McGough was one of several artists who were included on the Traverse programme and who subsequently became involved with the programme of events hosted by The Richard Demarco Gallery. McGough is mentioned in Demarco’s autobiographical essay, ‘Too Rough to Go Slow’: “The Gallery was originally located on three floors of its New Town house. It also provided a perfect domestic setting for small-scale theatre productions, music recitals and lectures organised by the Association of the Friends of the Demarco Gallery. It was thus, dependent, as the Traverse had been, on the loyal family of friends. Clive James, Tony Buffery, Nancy Cole, Richard Stilgoe, Nancy Meckler’s Freehold Theatre Company, Roger McGough and the Scaffold poets all performed there, as well as Josef Szajna’s Polish theatre company and Lindsay Kemp’s Dance Theatre. On one memorable evening, Lawrence Olivier and Frank Dunlop were among the audience enjoying Clive James performing in a revue he had written as a Cambridge University undergraduate along with Tony Buffery and Pete Atkin.” (*Spirits of the Age*, pp. 101-102)

⁹ Larry Adler (1914-2001) Virtuoso mouth organist

¹⁰ Edinburgh String Quartet (now known as the Edinburgh Quartet) was established in 1960 and has a reputation for performing new music and is currently in residence at the universities of Stirling and Edinburgh

¹¹ Mae Mercer (1932-2008) American blues singer and actress

¹² Patrick Heron (1920-1999) English figurative and abstract artist, polemicist, writer and critic. In June and July, 1967 RDG presented a retrospective exhibition of Heron’s work. The Inaugural Exhibition of Paintings at RDG in 1966, also included work by Heron. Edinburgh Arts visited Heron at his studio, Eagle’s Nest, in Zennor, Cornwall on a number of occasions, including 1977 and 1980.

¹³ Bryan Wynter (1915-1975) English artist and, like Patrick Heron, was one of the St Ives artists.

¹⁴ Jasper Johns (b. 1930) American painter, sculptor and printmaker, associated with Abstract Expressionism

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SELECTED PAGES FROM PROGRAMME FOR TRAVERSE THEATRE CLUB 24 AUG - 12 SEPT 1965

Richard Demarco (Traverse Club Gallery); William Featherston¹⁵ (Keith Ingram, 124 Rose Street) and Barton Lidice Beneš¹⁶ (24 York Place).

There is a large one-page advert in the programme for John Calder (Publishers) Ltd, listing authors such as Simone de Beauvoir,¹⁷ Georges Bataille,¹⁸ Samuel Beckett,¹⁹ Witold Gombrowicz,²⁰ Henry Miller,²¹ Alain Robbe-Grillet, and

¹⁵ William Featherston (1927-2009) Canadian artist. Featherston lived for a time in Cornwall and exhibited in 1969 (21 June – 19 July) at RDG and at the 1964 Traverse Festival Exhibition of International Contemporary Art at the Traverse Festival Gallery 97-99 George Street, Edinburgh

¹⁶ Barton Lidice Beneš (1942-2012) US sculptor, AIDS campaigner and collector of African tribal artefacts

¹⁷ Simone Lucie Ernestine Marie Bertrand de Beauvoir (1908-1986) French writer, philosopher, political activist and feminist

¹⁸ Georges Albert Maurice Victor Bataille (1897-1962) French intellectual and literary figure

¹⁹ Samuel Barclay Beckett (1906-1989) Irish novelist, playwright, poet and translator. John Calder directed a production of Beckett's *Two by Two* at the Demarco European Art Foundation, St Mary's School, Edinburgh in 1996

²⁰ Witold Gombrowicz (1904-1969) Polish writer and playwright. Discussing Demarco's long involvement with Poland, Wiesław Borowski notes: "Demarco arrived in Poland in 1968, as one of the first emissaries from the West, driven by curiosity about what was going on in the countries cut off from the rest of Europe by the Iron Curtain. It appears that already at that time, after no more than a few days' stay, Demarco came in a flash to comprehend the situation of the artists and the character of the mentality typical of the Central European and Polish tradition of the mid 20th century. This tradition has such hallmarks as indecision, unsureness, unfulfillment; an existence somewhere 'in-between', 'on the brink', marginalised. And it also manifests itself in Gombrowicz's discovery of merit in immaturity and formlessness; in Schultz's finding it in 'a realm entirely unworthy, in the reality of sewers and outflows'; in Kantor's *emballages*, which is to say, objects suspended 'between the rubbish tip and eternity'. I think that Demarco would agree with Anselm Kiefer's remark, made many years later, in reply to my question about his opinion on Kantor's art: 'Poland is, above all, an idea. Poland's national anthem was created when knights without a homeland set out to fight by the side of Napoleon. Thereafter, the borders of Poland were continuously shifted eastward and westward, continuously disappearing, impossible to comprehend – just as the tiniest particles of the atomic substructure are not determined but merely probable.' That is why Demarco straight away felt himself in our country in a world close to his ideas. There was no need to wait for a long time or to explain things extensively to him. After the very first visit, Demarco's enthusiasm showed; all in one breath, he would recite the frequently difficult-to-pronounce surnames: *Witkiewicz, Gombrowicz, Schulz, Kantor*." Wiesław Borowski, 10 Dialogues, 2010

²¹ Henry Valentine Miller (1891-1980) American author, resident in Paris 1930-39. Miller participated in The International Writers' Conference of 1962, organised by Jim Haynes and John Calder

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Alexander Trocchi). Discussing Calder, McMillan notes, “[he had]...a lively professional relationship with Haynes via the bookshop”.

It is worth noting that in a full-page advertisement for the Edinburgh International Film Festival, the Cameo cinema presented the work of Polish director, Andrzej Munk (1920-1961), with films including *Eroica* (1957/8) and *Passenger* (1961-63).

The programme notes:

The series marks the twenty-fifth anniversary of the founding of Edinburgh’s strong Polish community, and, in addition, this year’s CELEBRITY LECTURE...will be delivered by Professor Jerzy Toeplitz, Head of the famous Polish Film School in Łódź.

In ‘An Introduction to the Traverse’, Jack Henry Moore²² comments:

For visitors who do not know the Traverse, it is perhaps wise to begin with a few notes on its origin and growth. The Traverse Theatre Club consists of a small theatre, an art gallery, a restaurant, and a bar located in a converted building in the oldest section of Edinburgh...It began in 1962 from the combined energies of a small group of people who thought that Edinburgh should have some exciting theatre outside of Festival time and of a small bookshop which had been presenting unusual theatre in its cramped basement.”

²² Jack Henry Moore (1940-2014) was “the little man with the big screwdriver who wired everything together” on the countercultural scene in Britain and continental Europe in the Sixties and Seventies. The industrious American expat engaged in various activities, such as producing and directing plays and musicals at Edinburgh’s Traverse Theatre Company and launching the underground paper *International Times*” (*The Telegraph*, April 25 2014). Jim Haynes writes: “He directed a number of Traverse productions, the two most successful being *The Fantasticks* and *A Child’s Christmas in Wales*. Jack was a voracious play-reader. One day, he announced that he had discovered a playwright who should become a Traverse writer. This turned out to be CP Taylor. The Traverse produced a half-dozen or more of Taylor’s plays.” (*The Guardian*, 23 April, 2014)

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Introduction

This is the first exhibition in Scotland entirely devoted to the work of Patrick Heron and Bryan Wynter whose reputations in Britain and abroad are well-known. The Exhibition is sponsored by the Traverse Theatre Club Art Gallery in conjunction with the Department of Fine Art, University of Edinburgh. The Director of the Traverse Gallery particularly wishes to acknowledge the invaluable assistance of Professor Morris Carstairs who arranged for the exhibition to be mounted in the Hume Tower. He also wishes to thank the authorities of the University of Edinburgh, Leslie Waddington and Janet Mighell of the Waddington Galleries and of course the two artists for their generous co-operation.



PAINTINGS BY PATRICK HERON AND BRYAN WYNTER
HUME TOWER, EDINBURGH, 30 AUGUST TO 11 SEPTEMBER 1965

In initiating and jointly presenting this exhibition the Traverse Gallery is carrying out its policy of bringing art from all over the world to Edinburgh to an ever wider public, an aim which is shared with the Club as a whole. The Gallery has to be entirely self-supporting and is administered on a largely voluntary basis. All profits on the sale of paintings are ploughed back into promoting exhibitions such as this and the Gallery's four other exhibitions currently showing in Edinburgh. We hope you will visit them also, and if you would like to help and also be a part of this exciting venture called the Traverse Theatre Club we are sure you will find that membership is well worth the two guinea annual subscription.

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THOUGHTS ON 'EDINBURGH ARTS 73' BY RICHARD DEMARCO (IN A LETTER TO SANDY NAIRNE)
[SOURCE: GMA A37/2/63/11]

Appendix 7.0

24 March 1973

Thoughts on 'Edinburgh Arts 73'
By Richard Demarco
(in a letter to Sandy Nairne)

'Edinburgh Arts' is the following to me:

'Edinburgh Arts' is 42 days

that is 41 nights in Scotland

or 984 hours waking and sleeping

or, more precisely 556 waking hours, if one cares to sleep 8 hours
a night.

I know it is not enough – only 41 sunsets

42 sunrises.

It is a limited time to see all the things – to see, (as William Blake
did), "Every tree afire with God".

'Edinburgh Arts' is about Art and the language of Art, so it cannot be
measured – the language of Art is the language of the immeasurable,
the most sublime of all means of communication. It will be beyond the
definitions of mathematicians and scientists and statisticians and, in
s.e. Cummings words, "that one-eyed son-of-a-bitch who would invent an
instrument to measure the Spring with". I know there will always be
people who will wish to do that and the true artist should wish to
communicate with them lest they destroy themselves and reduce the
mystery of the Spring's coming for themselves and everyone who would
use these instruments.

It is Spring now, as I write, and I wish that 'Edinburgh Arts' could
incorporate the mystery of this Spring – so different from all the
others that have ever been – the Spring of 1973. But when I think of
it, 'Edinburgh Arts' is about this Spring and that already 'Edinburgh
Arts' exists in the minds and hearts of all those who have committed
themselves to being physically present in Edinburgh and all those who
would wish to be there and who cannot manage. 'Edinburgh Arts' has
begun to be a physical reality for at least 10 people separated by
great distances, and it will begin as a 'group' activity in the
crossing of the Atlantic, and this year the crossing itself will
become the first creative living activity.

'Edinburgh Arts' should try to make that trans-Atlantic flight a
totally positive, creative experience. Tedouss Kantor said "One should
not worry about the difference between art and life. It is always a
matter simply between creativity and non-creativity". Of course, I
agree with this. Thus I do not want 'Edinburgh Arts' students to be
travelling together across the Atlantic without asking them to be
involved in using this to communicate with each other. They should
know that the flying time is a precious six hours to be added to the
984 hours they will spend in Scotland, so the flight could be the
first action.

Each student should have the possibility of meeting with every single
other student. Art is all about meeting and how perfectly and completely
it can be done through the inspiration of the artist. Maybe the
first exhibition will be what each student has documented and recorded
as their experience of the trans-Atlantic journey. Just as last year
the students used spaces which were normally considered as negative,
such as stairways, bathrooms, corridors etc., as places for art. They
should use times which are normally considered negative. No journey
should be wasted. No meal-time should be wasted. On each occasion the
students break bread together, they should see it as an opportunity to
meet and to share something of themselves. There will be 41 lunchtimes
and, of course 41 dinnertimes. What can be made of that? The monastic
system emphasises the importance of each period of the day, how actions
and thought belong to the morning which could not belong to the after-
noon and the end of the day.

'Edinburgh Arts' is about people first and art second. That is the
lesson to learn from Giacometti's decision to save the cat rather than
the Rembrandt when he knew that both couldn't be saved from the house
burning to the ground. If 'Edinburgh Arts' is about the art experience

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THOUGHTS ON 'EDINBURGH ARTS 73' BY RICHARD DEMARCO (IN A LETTER TO SANDY NAIRNE)
[SOURCE: GMA A37/2/63/11]

then everything about it, its physical shape, its length, its breadth, its height, should re-affirm the fact that it is the art object and the art experience above everything else in the world like the lion, that tells us nothing must be taken for granted and especially not one single human being. That every object, every minute, is precious.

'Edinburgh Arts' is an art exhibition. It is amazing how people cannot see it as that. Only when it is over and when they have had time to think will they see that it is about the Demarco Gallery since 1965 and the act of putting on exhibition after exhibition since then; they will see that it questions the role of the artist in relation to the gallery-goer, the spectator, the human being who needs the art experience.

Perhaps 'Edinburgh Arts' will draw attention to the dialogue between the art object, or the art experience, and the human being who is experiencing it. 'Edinburgh Arts' is a direct result of the lesson taught by 'Strategy - Get Arts', 'Romanian Art Today' and 'Atelier 72', the three most significant exhibitions the Gallery has presented at the Edinburgh Festival. In their time they were innovative and they terrified many people, and they caused the Gallery to have to alter its structure so that it could withstand the artistic truth implanted in each exhibition.

'Edinburgh Arts' is about the problem of patronage. For the first time ever an exhibition will be paid for by those who have decided they wish to experience it, not for an hour, not for a day, not for a week, but for six weeks. The money which will enable the artists to do their work will come from, in the main, poor and young patrons, defined as University or Art College students, or even as fellow artists. It will come from the money they will earn from the sweat of their brow and from the money they will receive in the form of scholarships in the name of education, because 'Edinburgh Arts' is about education through the experience of art, so it is about the original concept of the University - the University under a tree, which the Greeks knew all about.

If art is the most sublime language then why do we use the language of academics and the language of purely rational thought to educate the young people of this time so full of confusion, doubt and despair?

'Edinburgh Arts' is about what each individual will bring to it. It is so designed that it will remain, to the end, a fragile living thing. If its structure proves limiting to certain of those involved then it will be their responsibility to widen it for themselves and for everyone else involved.

'Edinburgh Arts 73' is an extension of 'Edinburgh Arts 72', and an extension of the Demarco Gallery, and therefore an extension of the Edinburgh Festival itself. It must give something to the Festival, change it for the good.

'Edinburgh Arts 73' is the ending of the initial phase of development of the Demarco Gallery and the beginning of its true role for the Seventies. The Gallery is already an art centre, and more and more likened to the I.C.A. in London. It must be prepared to cope with all the artists who wish to use theatre space, music and new media involving television and video, film, slide projectors and all forms of documentation. But above all, it is about the mystery of the human being who have believed in it so far and who have infused it with the mystery of themselves. So it is about, already, Tadouze Kantor, Winkiewicz, Jack Burnham, Stuart Hopps, Louis Kahn, Joseph Beuys and Tom Marioni, and so many others.

I haven't even mentioned the cricket match at Falkland, nor have I mentioned the fact that the students must relate to the wind and weather of Scotland, to the sea in boats, and with their walking, sending bodies to the hillsides and to the sound of the Gaelic language through the pibroch and the voices of Lizzie Higgins and Isla St. Clair and - suppose it has a great deal to do with my own survival as an artist.

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THOUGHTS ON 'EDINBURGH ARTS 73' BY RICHARD DEMARCO (IN A LETTER TO SANDY NAIRNE)
[SOURCE: GMA A37/2/63/11]

art is about communication - it is about meeting - on a level which only the art 'experience' can help us reach. Therefore, it is about education and it should relate to any system of education which it might extend and improve. It should provide the dialogue between the artist and the academic; the art school or drama school and the university or technical college.

'Edinburgh Arts' can relate directly to the (American or Canadian) University or Art School world from which many of its students will come because the Demarco Gallery is in collaboration with the University of Edinburgh to provide the fields of academic study which the students can use to complement their activities as artists. Last year, in a much less intensive period of 4 weeks, certain 'Edinburgh Arts' students were awarded 6 credits for their time in Edinburgh. This year, as 'Edinburgh Arts' involves the experience of the Edinburgh Festival and exists for 6 weeks, the students should be able to gain 10 or 12 credits, depending on their field of study.

essentially, 'Edinburgh Arts' will be beyond the world of education as it is known because it will dare to deal with what e.e. cummings recognised as:

"The three mysteries of love, art and self-transcendence or growing."

He saw the artist like:

"An acrobat performing an impossible feat A solitary individual dedicated to values beyond life and death A profoundly alive and supremely human being."

He said too that:

"Art is a mystery; all mysteries have their source in a mystery-of-mysteries who is love; and if lovers may reach eternity directly through love herald, their mystery remains essentially that of the loving artist whose way must lie through his art, and of the loving worshipper whose aim is oneness with his God. From another point of view, every human being is in and of himself or herself illimitable; but the essence of his or of her illimitability is precisely its uniqueness All (poetry or art) can do is to suggest that particular awareness without which no human spirit can dream of rising from such amysteries as frinking, and beloving and knowing."

cummings saw the artist:

"Proceeding not succeeding - with success, as any world or unworld comprehends it, he has essentially nothing to do even success in his own terms cannot concern him otherwise than as a stimulus to function, and a challenge to more unimaginable self-discovery."

So 'Edinburgh Arts' should be a challenge to that unimaginable self-discovery.

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FIU 1973 MANIFESTO

Appendix 8.0

1973 Manifesto on the foundation of The Free International School for Creativity and Interdisciplinary Research by Joseph Beuys and Heinrich Böll

Creativity is not limited to people practicing one of the traditional forms of art, and even in the case of artists creativity is not confined to the exercise of their art. Each one of us has a creative potential which is hidden by competitiveness and success-aggression. To recognize, explore and develop this potential is the task of the school.

Creation—whether it be a painting, sculpture, symphony or novel, involves not merely talent, intuition, powers of imagination and application, but also the ability to shape material that could be expanded to other socially relevant spheres.

Conversely, when we consider the ability to organize material that is expected of a worker, a housewife, a farmer, doctor, philosopher, judge or works manager, we find that their work by no means exhausts the full range of their creative abilities.

Whereas the specialist's insulated point of view places the arts and other kinds of work in sharp opposition, it is in fact crucial that the structural, formal and thematic problems of the various work processes should be constantly compared with one another.

The school does not discount the specialist, nor does it adopt an anti-technological stance. It does, however reject the idea of experts and technicians being the sole arbiters in their respective fields. In a spirit of democratic

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creativity, without regressing to merely mechanical defensive or aggressive clichés, we shall discover the inherent reason in things.

In a new definition of creativity, the terms professional and dilettante are surpassed, and the fallacy of the unworldly artist and the alienated non-artist is abandoned.

The founders of the school look for creative stimulation from foreigners working here. This is not to say that it is a prerequisite that we learn from them or that they learn from us. Their cultural traditions and way of life call forth an exchange of creativity that must go beyond preoccupation with varying art forms to a comparison of the structures, formulations and verbal expressions of the material pillars of social life: law, economics, science, religion, and then move on to the investigation or exploration of the "creativity of the democratic".

The creativity of the democratic is increasingly discouraged by the progress of bureaucracy, coupled with the aggressive proliferation of an international mass culture. Political creativity is being reduced to the mere delegation of decision and power. The imposition of an international cultural and economic dictatorship by the constantly expanding combines leads to a loss of articulation, learning and the quality of verbal expression.

In the consumer society, creativity, imagination and intelligence, not articulated, their expression prevented, become defective, harmful and damaging — in contrast to a democratic society — and find outlets in corrupted criminal creativity. Criminality can arise from boredom, from unarticulated creativity. To be reduced to consumer values, to see democratic potential reduced to the occasional election, this can also be regarded as a rejection or a dismissal of democratic creativity.

Environmental pollution advances parallel with a pollution of the world within us. Hope is denounced as utopian or as illusionary, and discarded hope breeds

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violence. In the school we shall research into the numerous forms of violence, which are by no means confined to those of weapons or physical force.

As a forum for the confrontation of political or social opponents, the school can set up a permanent seminar on social behaviour and its articulate expression.

The founders of the school proceed from the knowledge that since 1945, along with the brutality of the reconstruction period, the gross privileges afforded by monetary reforms, the crude accumulation of possessions and an upbringing resulting in an expense account mentality, many insights and initiatives have been prematurely shattered. The realistic attitude of those who do survive, the idea that living might be the purpose of existence, has been denounced as a romantic fallacy. The Nazis' blood and soil doctrine, which ravaged the land and spilled the blood, has disturbed our relation to tradition and environment. Now, however, it is no longer regarded as romantic but exceedingly realistic to fight for every tree, every plot of undeveloped land, every stream as yet un-poisoned, every old town centre, and against every thoughtless reconstruction scheme. And it is no longer considered romantic to speak of nature. In the permanent trade competition and performance of the two German political systems which have successfully exerted themselves for world recognition, the values of life have been lost. Since the school's concern is with the values of life we shall stress the consciousness of solidarity. The school is based on the principle of interaction, whereby no institutional distinction is drawn between the teachers and the taught. The school's activity will be accessible to the public, and it will conduct its work in the public eye. Its open and international character will be constantly reinforced by exhibitions and events in keeping with the concept of creativity.

"Non-artists" could initially be encouraged to discover or explore their creativity by artists attempting to communicate and to explain — in an undidactic manner — the elements and the coordination of their creativity. At the same time, we

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would seek to find out why laws and disciplines in the arts invariably stand in creative opposition to established law and order.

It is not the aim of the school to develop political and cultural directions, or to form styles, or to provide industrial and commercial prototypes. Its chief goal is the encouragement, discovery and furtherance of democratic potential, and the expression of this. In a world increasingly manipulated by publicity, political propaganda, the culture business and the press, it is not to the named — but the nameless — that it will offer a forum.

CURRICULUM

1. Drawing
Painting

2. Drawing
Sculpture

Theory of Color

Plastic Art

Intermediary Disciplines

Workshop
Graphic Technique

Joinery
Metalwork
Electronics

3. Theory of Knowledge

4. Social behaviour
Solidarity
Criticism of Critical-behaviour

5. Pedagogy
Methodology
Dialectics
Critical Criticism

6. Phenomenology of History
Phenomenology of Art
Manifestation of History in Art
Criticism of Art

7. Verbal Articulation
Theory of Information

8. Sensory Theory
Pictorial Representation

The Stage

Presentation

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INSTITUTES

Institute of Ecology

Institute for Evolutionary Science

All the terms contained in the syllabus are to be understood only in the context of the creativity-terminology as explained in the manifesto.

Reprinted in *Energy Plan for the Western Man: Joseph Beuys in America, Writings by and Interviews with the Artist*, compiled by Carin Kuoni. New York: Four Walls Eight Windows, 1990.

Comments from one of Beuys' Biographers:

In this Beuysian school—which, as the master and his fellow campaigners constantly reiterated, was not intended as a private teaching venue for Beuys himself—the primary objective was to reactivate the “life values” that had been buried by indifference, habit, disenchantment, aggression, war, violence, and environmental decay; and to do so through a creative interchange, on a basis of equality, between teachers and learners. The syllabus was to offer, along with the traditional art specialties, “intermediate disciplines.”...

In a number of notes on this syllabus, [professor of painting Georg] Meistermann, who had years of experience as a teacher in the Düsseldorf and Karlsruhe academies, pointed to the dangers of technological progress: it often leads, in Meistermann’s view, to physical and psychic depression, “because the individual can no longer remain open to what is within himself.” This is where the Free University comes in, “to liberate individuals from their isolation:”

The most sensitive of human beings, they prefer inner withdrawal over contact based on misunderstandings...The state of the art schools is not one that

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promotes an integration of artists with society. Therefore, the Free University proposes to explore comprehensively the interaction between the life of the individual and that of society, and to this end it intends to concentrate on the issue of social behaviour.”

Beuys saw the FIU as an experiment in education across the board. He stressed once more that there were to be no tests, no examinations, no limitation on number of students, no age limits. The school was to be public and under control of the public. The teachers would receive limited contracts instead of official tenure. Heinrich Böll, a winner of the Nobel Prize for Literature, was prepared to make himself available—initially as a consultant, and later as an “instructor in literacy theory,” which meant that he would help with difficulties in articulation and, conceivably, with bringing the vocabularies of the various disciplines closer together. As for the interdisciplinary syllabus, no limits on subjects were set. Böll even suggested setting up a professorship of politeness.

It is typical of Beuys that he was not discouraged even by such setbacks as the failure to find financing. Undaunted, he went right on campaigning for his Free University “sculpture”.¹

¹ *Joseph Beuys* by Heiner Stachelhaus (1987), translated by David Britt, New York, Abbeville Press Publishers, 1991, pp 115-117

[source: www.sites.google.com/site/socialsculptureusa/freeinternationaluniversitymanifesto]

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OBITUARY: CORDELIA OLIVER: ART CRITIC, WRITER AND ARTIST
BY GILES SUTHERLAND

Appendix 9.0

Obituary: Cordelia Oliver: Art Critic, Writer and Artist

Born April 24, 1923

Died December 1, 2009

The death of Cordelia Oliver (née Patrick) represents a great loss to Scotland's cultural and intellectual life. Over the decades since the end of the Second World War, Oliver's has been a strong, eloquent and forthright voice commenting without fear or favour on the visual and theatrical arts. She was also a talented, trained professional artist who exhibited with the Royal Scottish Academy and the Society of Scottish Artists as well as a prolific author of books and a contributor to numerous magazines and journals.

Oliver attended Hutcheson's Grammar School in Glasgow before enrolling, in 1940, at Glasgow School of Art. Her decision to train as a visual artist surprised and disappointed the teaching staff at her school for Oliver was equally talented as a wordsmith and lover of literature. In recent months Oliver has been in close contact with her alma mater over her intention to gift some of her extensive art collection to the art school and to curate an exhibition there. Writing shortly before her death in the magazine *Artwork* Oliver recounted some of her memories of being an art student during the war years:

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BY GILES SUTHERLAND

In the early war years the school had begun to shrink in numbers, staff as well as students being called up for war service. So we juniors could recognise and name most of the older students since we all ate in the same refectory.

Even in the early war years the school was greatly enlivened by the occasional presence of conscripted former students on leave. And there remained one or two individuals who for one reason or another had never been 'called up,' two of whom, Davy Donaldson and John Miller, became familiar figures around the place before eventually sliding into permanent staff appointments.

The article is written in Oliver's trademark style which usually firmly situated herself and her opinion at the centre the piece; her writing, not without humour, was also informed by personal experience, careful consideration and, often, strong emotion. As well as being a regular contributor to *Artwork*, Oliver also wrote for the *Scots Magazine*, *Plays and Players*, *Plays International*, *The Herald* and, for a period of twenty-five years from the early 'sixties onwards, she was *The Guardian's* chief art and theatre critic in Scotland. It was in this capacity that, in parallel with the development of her own career, she was also in a position to greatly help and enhance the careers of others. This she did in respect of the arts impresario Richard Demarco, supporting him and Jim Haynes

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OBITUARY: CORDELIA OLIVER: ART CRITIC, WRITER AND ARTIST
BY GILES SUTHERLAND

in the early days of the Traverse Theatre where in her capacity as art critic with the then *Manchester Guardian* she reviewed a number of early exhibitions.

At a number of junctures Oliver's career was intertwined with Demarco's and she offered generous but not uncritical support to the young entrepreneur's burgeoning and increasingly ambitious activities. This helpful stance reached its apogee when along with her late husband, the photographer George Oliver, she covered Demarco's seminal exhibition, the palindromically titled *Strategy: Get Arts*, in 1970. The exhibition showcased the work of numerous artists based in and around Düsseldorf, many of which was being exhibited in the UK for the first time. The artists included Daniel Spoerri, Blinky Palermo, Gerhard Richter and Joseph Beuys. Oliver's coverage in *The Guardian* was perceptive, generous and open and in particular opened the eyes of the English speaking world to the genius of Beuys.

Oliver continued to support Demarco's activities and in the following year accompanied him to Romania on one of his famous 'arts expeditions' where the work of various artists such as Horea Bernea, Ion Bitzan and Paul Neagu was chosen for an Edinburgh exhibition with accompanying catalogue text by Oliver. Another Demarco-related event which left a deep impression and substantially changed Oliver's outlook on theatre was a trip she made to Paris in May 1973 to see her first production by Tadeusz Kantor's Cricot 2 theatre company.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

OBITUARY: CORDELIA OLIVER: ART CRITIC, WRITER AND ARTIST
BY GILES SUTHERLAND

Oliver was deeply supportive of Scotland's woman artists and one can only suppose that part of the reason for this was her perception of the inherent sexism in art colleges and in institutions like the RSA which favoured less talented male artists over their female counterparts. Oliver formed long and enduring friendships with many women artists such as Margot Sandeman, Joan Eardley and the talented embroiderer and teacher, Kathleen Mann. Her book on Eardley, published in 1987, is recognised as an important contribution to the still rather limited corpus of criticism about the painter's work. Oliver's subsequent championing of Eardley's work in magazines and journals is a testament to her determination to gain proper recognition for her former friend's genius. In her writing about Eardley, her prose reaches a height of perspicacity and insight rarely achieved by her elsewhere, as in an article published in 'Artwork' in 2007:

Some of Eardley's finest paintings were made in those last seasons before her death in 1963. Whereas the seascapes demanded boards seven or eight feet in length, the cornfield paintings are contained within smaller, usually squarer limits, although they, too, are painted with a manifest freedom and urgency.

What they offer is an amazingly precise vision of the scene but with an additional insight into other sensations aroused by the experience - the scent of wildflowers, the hum of bees and other insects, the angry roar of the sea and the silence of a snowbound village.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

OBITUARY: CORDELIA OLIVER: ART CRITIC, WRITER AND ARTIST
BY GILES SUTHERLAND

Her championing of Eardley resulted, in 1989, in a major exhibition of the artist's work at The University of Edinburgh's Talbot Rice Gallery. In her capacity as a curator and enthusiast Oliver was also instrumental in organising and coordinating exhibitions by a number of Scotland's leading artists, including Bet Low, Philip Reeves, Pat Douthwaite, Jessie M. King and Winifred Nicolson.

Oliver was an energetic supporter of all the arts and she was highly active as an audience member, as well as a critic, enjoying, equally, dance, theatre, music and the visual arts. She was never circumspect about voicing her often controversial opinion on a wide variety of arts-related issues. Her views on Glasgow's Tramway (which was situated near her home) were aired with passion and intelligence.

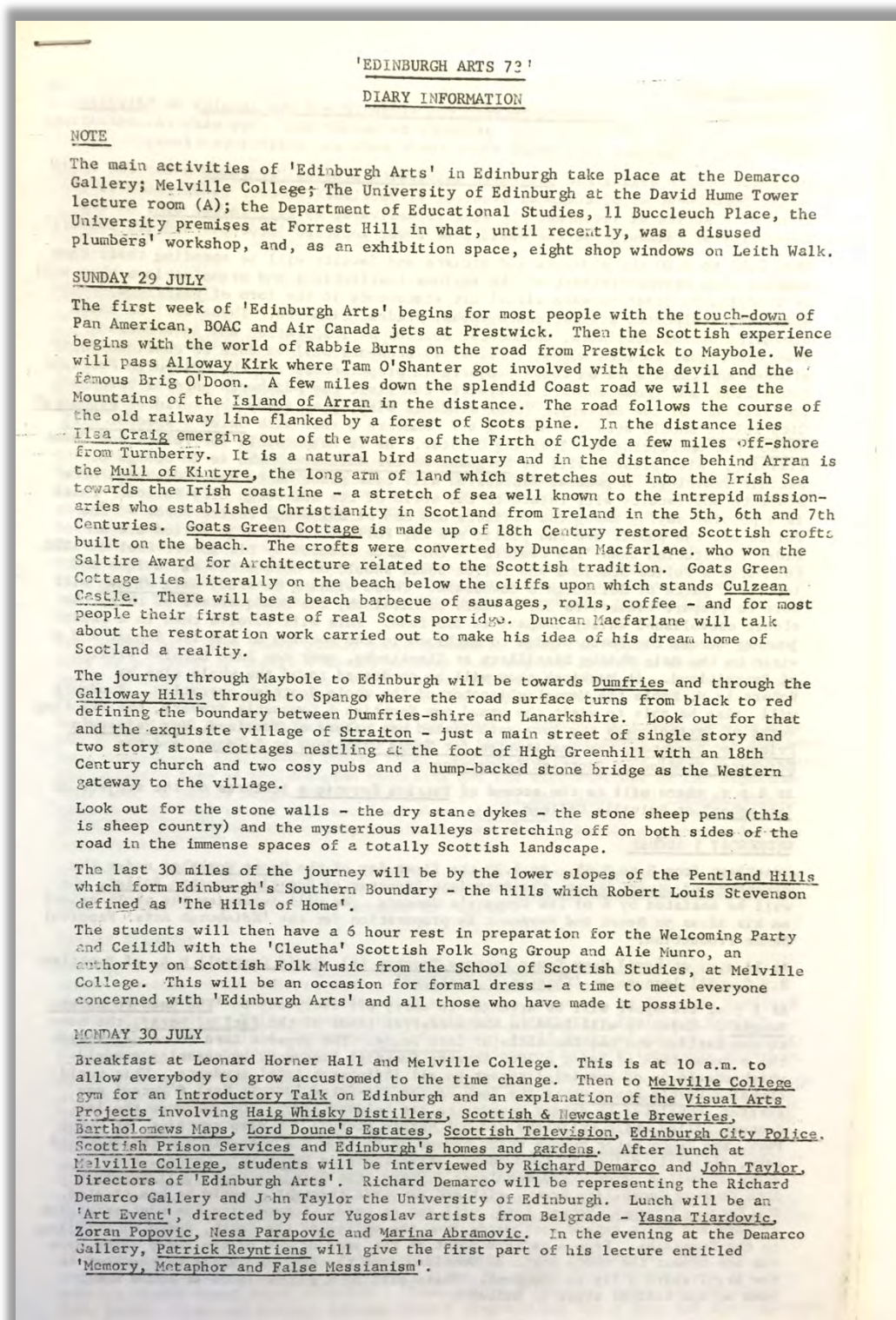
Oliver remained active and engaged towards the very end of her life attending exhibition openings and other events, despite her increasing frailty. The last of these was the preview, at the end of November, of Ian McCulloch's exhibition at the Collins Gallery where her support for the artist and his work was abundantly manifest.

GILES SUTHERLAND

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ARTS 73 DIARY INFORMATION [SOURCE: GMA A37-2-59-1]

Appendix 10.0



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ARTS 73 DIARY INFORMATION [SOURCE: GMA A37-2-59-1]

TUESDAY 31 JULY

Breakfast at 9 a.m. A meeting between the students and the faculty at Melville College will help 'Edinburgh Arts' students to decide what they wish to concentrate upon. Faculty members will speak about their work and their intentions.

At 11 a.m. there begins the Edinburgh University Studies Programme under the aegis of the Department of Educational Studies, 11 Buccleuch Place. Today there is the first of a series of lectures. It will be delivered by F.J. Taylor B.A. of the University of Edinburgh at the David Hume Tower entitled 'Scotland and its Culture'.

From 2.15 to 5.30 the students and artists and faculty will be spending their time meeting with representatives of the various institutions and organisations they will be studying in order to make visual art statements in the form of paintings, drawings, sculpture, prints, photographs, slides, film etc. These will be shown alongside actual artifacts, documents, sources of inspiration and information. From 6th August to 10th August (inclusive) students will be able to continue their studies and their work on these projects in preparedness for the Edinburgh Festival Exhibition, and those who are interested can visit the Edinburgh gardens belonging to 'Friends' of the Gallery. Those students wishing to study the world of Edinburgh City Police should attend a meeting at 7 Chambers Street with Chief Inspector Bill Watson the Recruiting and Training Officer. He is responsible for Police and Cadet training. Also present will be Sergeant Walter Haliburton who is in charge of Recruit Training. A general discussion will take place as to how 'Edinburgh Arts' students and faculty will relate to the world of the Edinburgh City Police. There is a popular saying among the Officers and men of Edinburgh Police Force - 'The Police are the public and the public are the Police'. Edinburgh Police are an older institution than 'The Peelers' - the force created by Sir Robert Peel in 1820. Edinburgh's Police Stations and Police Boxes should be documented as a unique and important parts of Edinburgh's townscape. Those wishing to study Haig Whisky will have to prepare themselves for a visit to Markinch, the Headquarters of this, the oldest established Whisky Company in Scotland. This will involve them in a train journey across the Forth Bridge to Markinch in the morning of the 1st August and a visit to the Haig Whisky Distillery at Glenkinchy, near the East Lothian village of Pencaitland. At Markinch they will be conducted round the whole site by Robert le N. Noble the Managing Director of the whole Scottish operation. Students will also be able to visit the brand new Scottish & Newcastle Brewery, the Printing Works of Bartholomews the long established Map Makers of Scotland, Her Majesty's Prison at Saughton, the Institution for Young Offenders at Polmont, and the Edinburgh Studios of Scottish Television.

At 8 p.m. there will be the second of Patrick Reyntiens lectures on the subject of 'Metaphor' at Melville College.

WEDNESDAY 1 AUGUST

Breakfast from 8 to 8.45. At 9.30 the first day of the Dance Workshop under the Direction of Stuart Hopps, the Associate Director of Scottish Theatre Ballet, who will be assisted by 6 of the Company's dancers. He will interview the whole school on his ideas on Dance and Movement in preparation for the 'Edinburgh Arts' Festival Dance Production.

At 11 a.m. at David Hume Tower Lecture Theatre (A), David Campbell M.A. of Scottish B.B.C. will lecture on 'Theatre in Scotland'.

At 1 p.m. transport will be arranged to carry off everybody on 'The Road to Meikle Seggie'. Today it will lead to the ancestral lands of the Earl of Moray, the heir to the Earldom who has the title of Lord Doune. The present Lord Doune deals with the onerous task of being a 20th Century Scottish landowner by creating a world which should be of special interest to all 'Edinburgh Arts' students. This world contains Castle Doune where the body of the ill-fated 'Bonnie Earl O'Moray' was carried, mutilated by dagger wounds, to his beloved lady. (Do you know the 1st Century ballad which tells the sad but heroic story?) It also contains, at Doune Park, the Doune Motor Museum which houses 36 Vintage and post-Vintage thoroughbred cars, all still driven by Lord Doune. Also there is Doune Park Garden, over 60 acres of walled gardens and woodlands. There, the Chief Gardner, Bill Edgar, a 20th Century Capability Brown, will act as guide through the world he has created. The Estates Manager, Robert Reid, will act as guide, introducing the vast stretches of farmland which extend Northwards from the valley of the Forth, North of Stirling, to the Trossachs. From a vantage point in the yard of one of the sheep farms, you can see almost the whole North of Scotland from the Pentland Hills to the East to the Argyllshire Hills to the West. There will be a picnic lunch at Doune under some of the tallest trees in Britain.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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At 7 p.m. it will be necessary to dress up for a theatre production at Ledlanet House - the hunting lodge of the Calder family and now the Scottish home of John Calder the publisher of Beckett, Ionesco and Henry Miller. This house was well known to Joe Kennedy and his sons, Jack and Bobby, in the 'Thirties'. At Ledlanet, John Calder presents an all-year-round Festival of the Arts as a Scottish equivalent to Glynedebourne. The play will be 'Hamlet' and the prince will be played by John McEnery an outstanding English actor who created the role of Rosencrantz in the original London and New York productions of 'Rosencrantz and Guildenstern are Dead'. Before dinner and the play, Patrick Reyntiens will lecture on 'Messianism' in the 3rd of his lectures.

THURSDAY 2 AUGUST

Breakfast at 8.00 - 8.45. The day begins at 9.00 with the whole school attending Stuart Hopps' Workshop, observing his methods and arranging for auditions and interviews for those who want to take part in the Festival Dance Production. At 11 a.m. there is the 3rd lecture at the Hume Tower, Edinburgh University, given by one of Scotland's leading poets, Robert G. Sutherland, the poet-in-residence at Edinburgh University. He is better known as Robert Garioch.

At 1 p.m. transport will be arriving to pick everybody up from the Hume Tower to take them again on 'The Road to Meikle Seggie'. En route there will be time to admire the grounds of Cleish Castle, the home of Michael and Caroline Spens and their young family. Michael, an architect, was publisher of 'Studio International' and a great admirer of Louis Kahn. Cleish is the perfect example of the Scottish baronial architecture which has been a powerful source of inspiration to Louis Kahn. It dominates a long, wild stretch of the Northern slopes of the Cleish Hills. Among Michael Spens' forbears was the illustrious Scottish sailor, Sir Patrick Spens, whose tragic, ill-fated attempt to sail across the North Sea to bring back a new bride for his King, inspired an unknown 15th Century genius to compose the ballad of Sir Patrick Spens.

The School will have their picnic lunch somewhere along the 'road' and which will in fact be an event in itself - having perhaps each student sitting a short distance apart so that the picnic is spread out along the road, on either side, each person being photographed and the results put together as a collage.

So to 'The Road to Meikle Seggie' - a line drawn in nature, in loving harmony with the rolling Ochil Hills. From the village of Newton of Pitcairns, which is dominated by a Romanesque, saddle-back church tower, you can see across the plain of Perthshire the majestic form of the Grampian Mountains and the wild vastness of the Highlands. 'The Road to Meikle Seggie' will lead today to 'The Sma' Glen' and General Wade's 18th Century Road in the wild moorland above Aberfeldy. It will lead also to the shores of Loch Tay and the nearby prehistoric circles of standing stones and Roman fortification.

At night there will be the 2nd half of the double bill which began with 'Hamlet' - the Royal Lyceum Theatre Company's production of 'Rosencrantz and Guildenstern are Dead'. Again dinner will be a 'dressed up' affair.

FRIDAY 3 AUGUST

The day begins at 9.00 with Stuart Hopps' Dance Workshop, this time restricted to those who wish to continue to dance. Those who wish to concentrate on theatre, photography, visual arts and printmaking workshops, can do so by becoming involved in the Introductory Talks given by these Workshop Directors - Professor Kenneth Campbell of the Virginia Commonwealth University; David Nasby of Guelph; Professor Eric Cameron; and George Donald of Edinburgh College of Art's Printmakers Workshop.

At 11 a.m. at the Hume Tower, Mrs. J.P. Campbell M.A. of the University of Edinburgh will talk on Painting in Scotland. At 2.30 after lunch, Eric Cameron will conduct his class in Creative Adaptability at Cramond, the exquisite little village at the mouth of the River Almond, where the Romans had established their main base for the building of the Antonine Wall. A Number 41 bus will take you from the corner of Melville Street and Queensferry Street to Cramond in 15 minutes. From here, impossible as it may seem, the Emperor Caracalla had ruled the Empire for a good number of years. Classes will continue in the estates of Lord Rosebery at Dalmenny. Here there is a fine beach of white sea shells. It is reached by a small ferry boat which is punted across the river mouth.

At 9 p.m. at Melville College, Frank Ashton-Gwatkin will lecture on Japan and its culture. Frank won the Newdigate Poetry Prize at Oxford in 1912 and wrote two best selling novels about Japan entitled 'Sayonara' and 'Kimono' under the pseudonym John Paris. Eton and Balliol College Oxford prepared him for a long and distinguished

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career in the Foreign Office. His is an expert on the Japan of the First World War and Poland, Russia and the States in the 'Twenties' and 'Thirties'.

SATURDAY 4 AUGUST

The day begins at 10.00 with a visit to the Scottish National Museum of Antiquities and the National Portrait Gallery. Here, you will see the world's first kinetic painting - a 16th Century portrait of Mary Queen of Scots and the Traprain Roman treasure of silver, and Celtic and Pictish crosses and stones.

At 12.00 there is a lecture by John Taylor at Melville College about the magical Island of St. Kilda, the most Westerly of the Outer Hebrides, inhabited until the 1920s by an extraordinary community.

Transport will be arranged to carry everyone off to Inchcolm Abbey on the Holy Island of St. Columba, set in the middle of the Firth of Forth, an island with strong associations with 'Macbeth'. (Read the opening scene of Shakespeare's play). Here, Professor Eric Cameron, Al Wonderlick, Al Souza and Jeff Poklen will conduct classes in painting and sculpture and Tom Marioni will talk about the San Francisco Museum of Conceptual Art and the fact that he will be operating his Museum in Edinburgh during the time of 'Edinburgh Arts' from Edinburgh.

At night, at Culross Abbey, the crowning glory of the royal and ancient burgh of Culross - an almost perfectly preserved 16th Century Scottish village - Frank Ashton-Gwatkin will lecture on the Arthurian Legends. The knights lying in their tombs in the aisles should be as interested as any 'Edinburgh Arts' student.

Everyone will be officially received by the Provost of this royal and ancient burgh - Brian Mahoney - in the historic town hall. There will be a Ceilidh in the Village Hall where there will be ample opportunity to meet the townsfolk.

SUNDAY 5 AUGUST

The second week begins with buses leaving from the Gallery at 9.30 for a visit to Falkland, richly associated with the Stuart Kings because of the Palace they built there as their royal hunting lodge. The town nestles at the foot of the Lomond Hills - a town rich in 16th - 19th Century domestic architecture. In the Palace Garden, you will find a 15th Century tennis court used by the Court of James V. It is still in use. Not far, right in the heart of this historic town, in a row of 19th Century cottages, you will find Roddy Carmichael's studio and house. He is head of the School of Painting at Birmingham College of Art. He is essentially a Scottish artist. His studio is an enviable working space. He will talk about his work. After lunch there will be a cricket match played against members of Falkland Cricket Club in their beautiful tree-encircled cricket ground. Dress will be Edwardian for this.

The day will end in the Medieval University City of St. Andrews, world renowned for its royal and ancient golf course.

There will be a Ceilidh to finish the trip off.

MONDAY 6 AUGUST

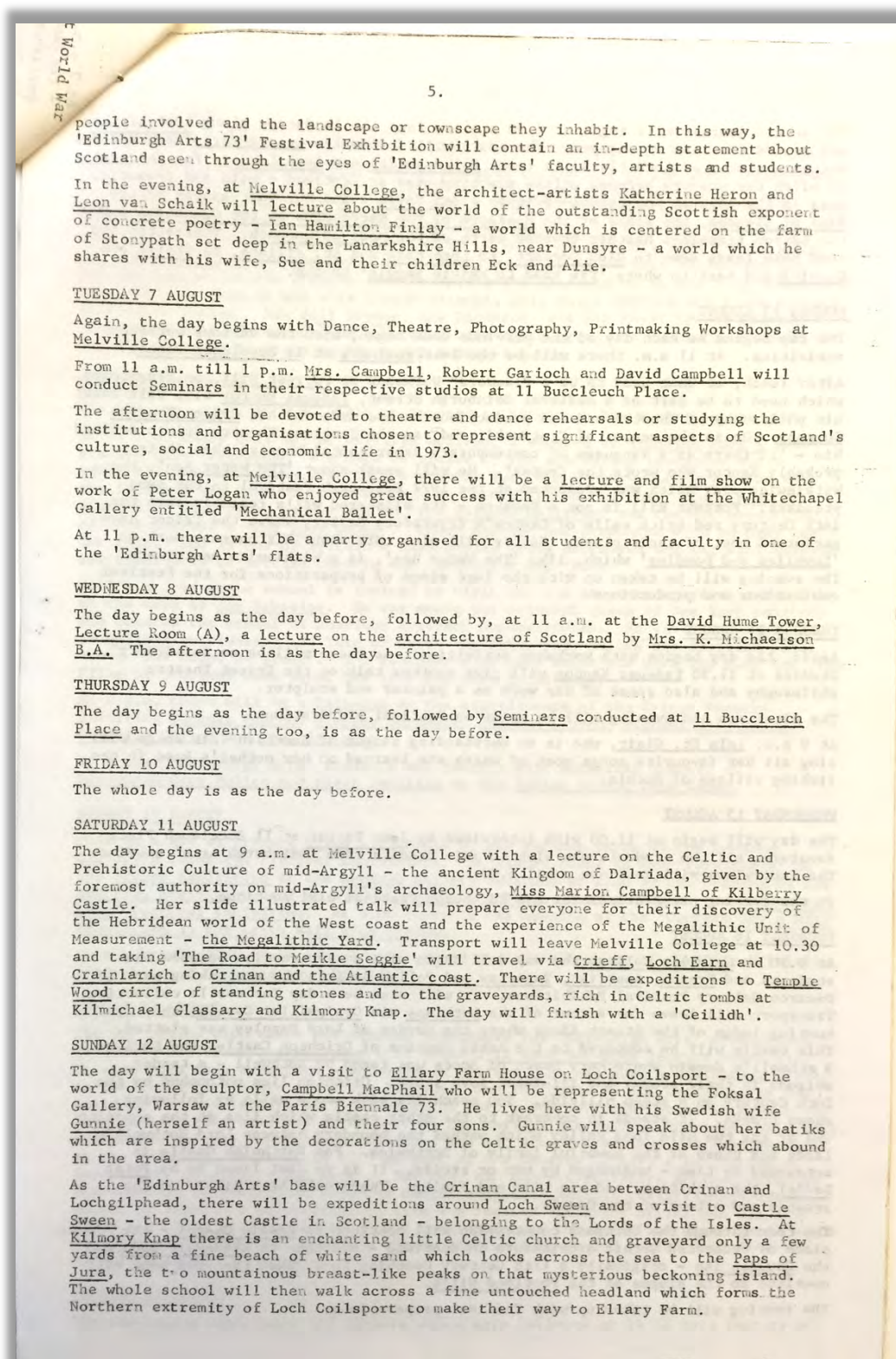
The day begins at 9 a.m. with Dance, Theatre, Photography and Printmakers' Workshops at Melville College.

At 11 a.m. at 11 Buccleuch Place, there will be a lecture on the music of Scotland by L. Coates M.A., L.R.A.M. of the University of Edinburgh.

In the afternoon, Richard Demarco will discuss the projects which the Visual Arts students - the painters, sculptors, photographers, film-makers - what they have decided to do on various aspects of Scotland's cultural, social and economic life. Students and faculty and artists will be able to concentrate upon certain particular institutions and organisations such as Edinburgh Preservation Societies, Bartholomew's the Cartographers, John Haig & Company Whisky Distillers, Scottish & Newcastle Breweries, Scottish Television, Her Majesty's Prison Service in Scotland, The Royal Air Force (23rd Squadron at Leuchars), Edinburgh City Police, and Scotland's homes and gardens. The art works which will result, and written and recorded documentation, will be in the form of poetry, literature, slide projection, films, paintings, drawings, prints, sculpture etc. There will be a separate space devoted to the world of each of these institutions and organisations. In many cases, the art works will be related to the artifacts or documentation which inspired them - historic documents, equipment, buildings and the life styles of the

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The return journey will begin at 4.30 p.m. so that the landscape along Loch Linnhe and around Oban can be enjoyed. The route will follow the Connal Ferry road and the Southern shores of Loch Linnhe to reach Ballachulish and Loch Leven. For the next 20 miles the scenery becomes unlike anything else in Scotland - wild and dramatic. Here is the highest mountain in Britain - Ben Nevis - and the vast spaces of the Pass of Glencoe, the scene of the Massacre of the Macdonalds by the Campbells and the barren trackless heather covered earth of the Moor of Rannoch. Thereafter the road here leads down to Glen Dochart, to Loch Earn and St. Fillans, to Creiff and Dunning and back to where 'The Road to Meikle Seggie' begins.

MONDAY 13 AUGUST

The day begins as each day of the previous week began, with the various workshop activities. At 11 a.m. there will be the last seminars at 11 Buccleuch Place.

After lunch, at what used to be a Plumbers' Workshop at Forrest Hill, on flagstones which used to be part of a medieval Edinburgh Street, Tadeusz Kantor will talk about his philosophy of Theatre and the productions he has made for his Cricot Theatre Company. He is the mentor of Grotowski, and, as the Scotsman Theatre Critic defined him - 'If there is a language of contemporary experimental theatre then it is probably Kantor who wrote the Syntax'. He will speak about 'The Water Hen', the Witkiewicz play which was presented at the 1972 Edinburgh Festival in the same premises. Forrest Hill is not a Theatre - its blistered walls resemble more the 14th Century red brick walls of Cracow's Krystofory Gallery where the Cricot have performed most of their plays. Kantor will also talk about his current work on 'Lovelies and Dowdies' which, like 'The Water Hen', is a Witkiewicz masterwork. The evening will be taken up with the last stage of preparations for the Festival exhibitions and productions.

TUESDAY 14 AUGUST

Again, the day begins with workshop activities. As there will be no University Studies at 11.30 Tadeusz Kantor will give another talk on the Cricot Theatre philosophy and also speak of his work as a painter and sculptor.

The afternoon and evening will be spent on Festival preparations.

At 9 p.m. Isla St. Clair, who is an outstanding singer of Scottish folk songs will sing all her favourite songs most of which she learned on her mother's knee in the fishing village of Buckie.

WEDNESDAY 15 AUGUST

The day will begin at 11.00 with interviews by John Taylor at 11 Buccleuch Place involving all the students who wish to gain credits from 'Edinburgh Arts' studies. The interviews will continue until 5.00.

In the evening preparations for the Edinburgh Festival will continue.

THURSDAY 16 AUGUST

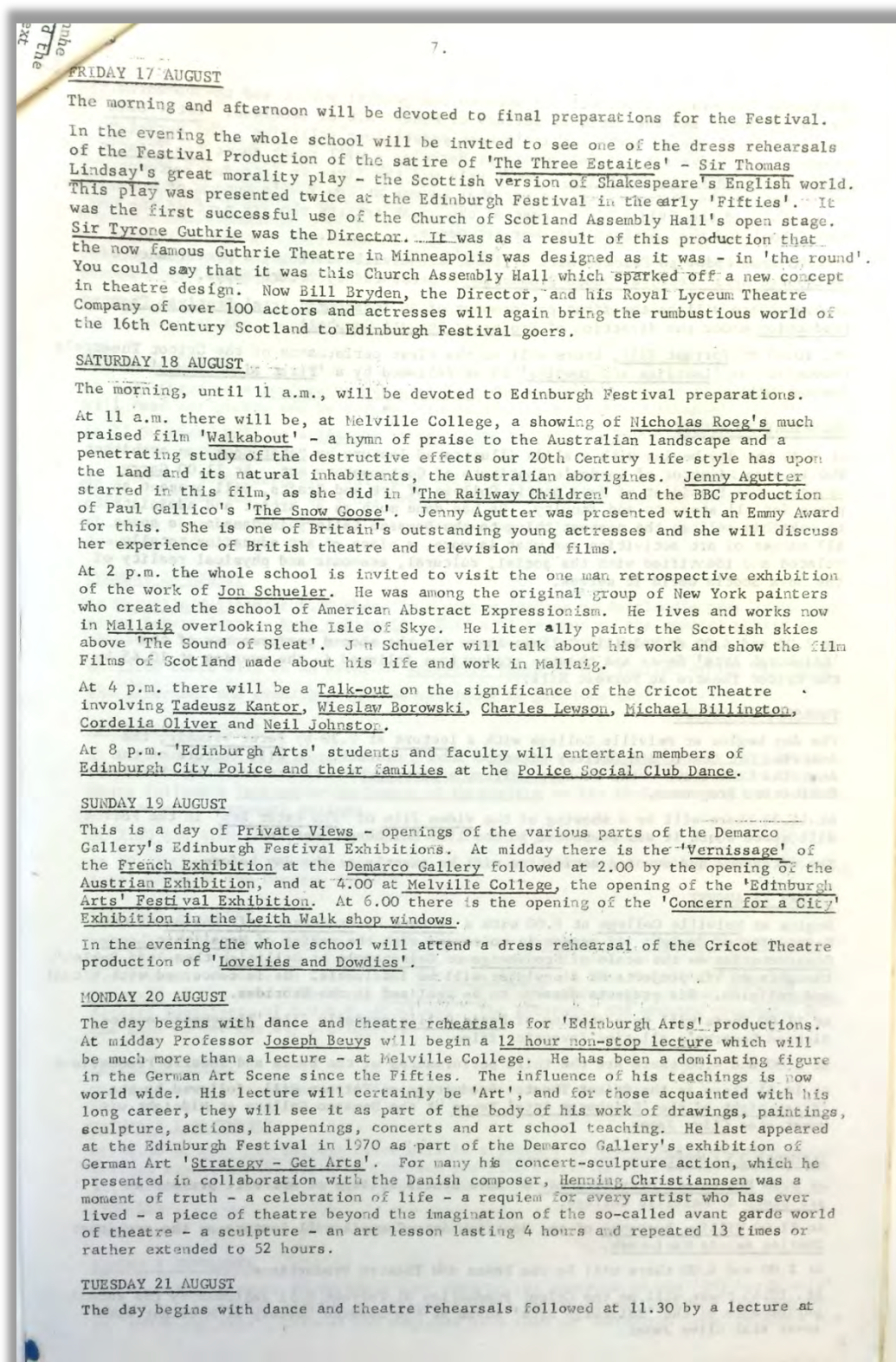
At 9.30 at Melville College the day will begin with an interaction between the students and French, Austrian, Yugoslav and Polish artists who are taking part in Demarco Gallery Festival Exhibitions. It will also be a day for castle collecting. Transport will leave for a tour of the Lothians via Craigmillar Castle, the hunting lodge of the Stuart Kings where the murder of Lord Darnley was plotted. This castle will be compared to the noble remains of Crichton Castle, the Earl of Bothwell's domain where Mary Queen of Scots was taken by Bothwell - a tender episode in their stormy and ill-fated love story. Crichton lies untouched by the 20th Century on a steep hillside. You reach its pink stone walls by following sheep tracks. It stands in contrast to the other castle which lies at the opposite end of the two mile long valley which marked the boundary between Lord Bothwell's lands and those of the powerful family of Borthwick. For Borthwick Castle is untouched by time - undamaged by war or strife. It is in fact lived in by Peter Daniel, the architect, and his wife and family. There will be a picnic in the grounds and a tour of the Castle.

The tour through the Lothians countryside will continue to Roslin Chapel - the finest piece of decorated Gothic architecture in Scotland - and then to Gladsmuir Loch and the Howgate Inn - originally a 17th Century Coaching Inn. Then the road home will continue to the slopes of the Pentland Hills.

The evening will be taken up with Festival preparations.

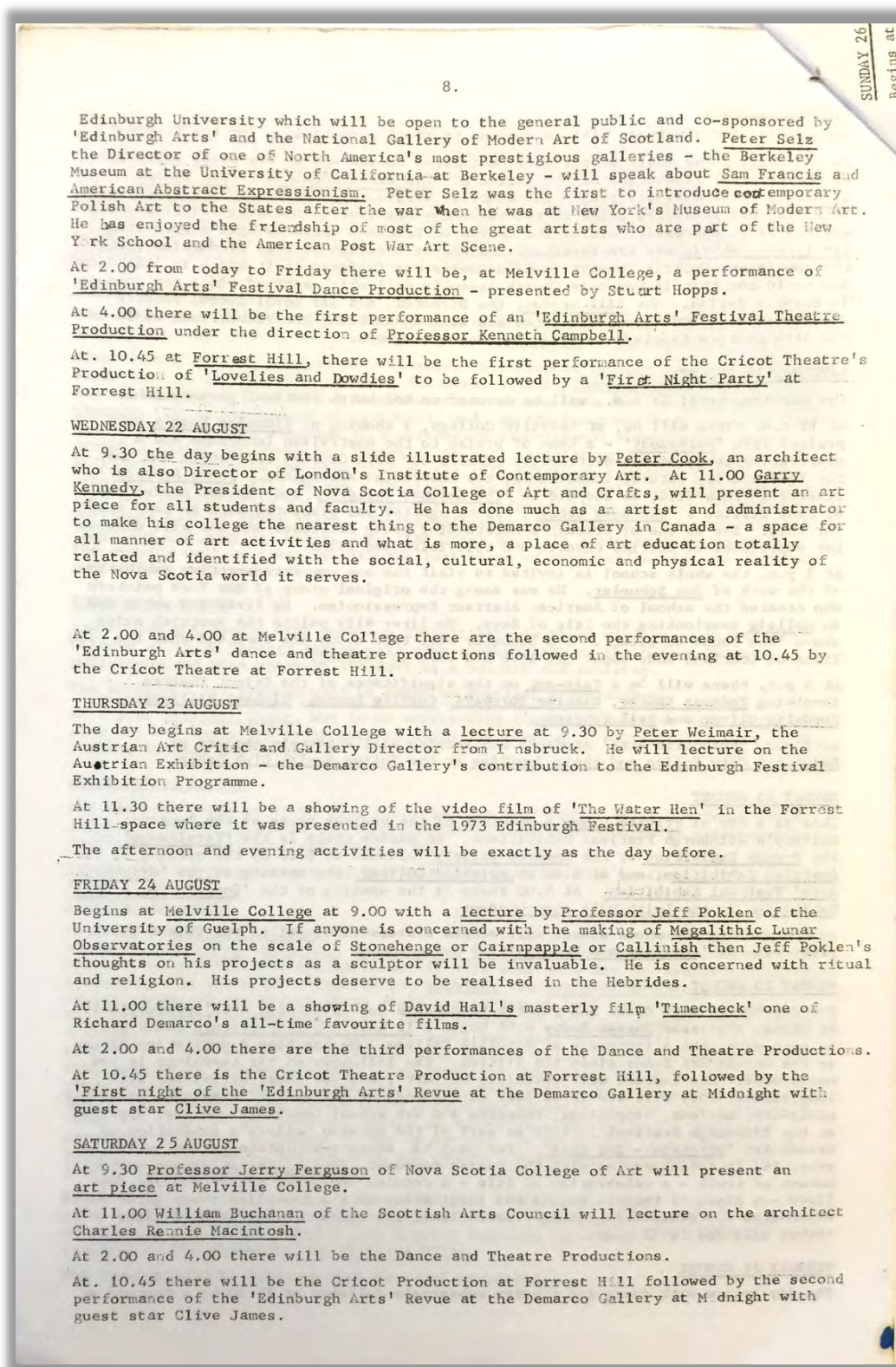
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SUNDAY 26 AUGUST

Begins at midday with a visit to Hopetoun House - the nearest thing in Scotland to Versailles - a great building built by Sir William Bruce and Robert Adam. The deer parks and grounds are in the best tradition of the Scottish garden landscape. The Marquis of Linlithgow, who is also the Earl of Hopetoun, will speak about the house and its collection of furniture and old master paintings. After lunch at Hopetoun House there is a visit to Linlithgow Palace, the birthplace of Mary Queen of Scots and then an expedition to Cairnpapple Henge - Richard Demarco's favourite contemporary work of art - a prehistoric stone circle and underground burial chamber surmounting Cairnpapple Hill.

In the evening there is the Cricot Theatre at 10.45 and at midnight the 'Edinburgh Arts' Revue at the Demarco Gallery.

MONDAY 27 AUGUST

At 9.30 there is a lecture by Margaret Tait the Scottish poet and film-maker. She will read her poetry and be prepared to talk about two of her films.

At 11.30 there will be a lecture by Sam Scott the Arizona painter at present living and working Scotland.

At 2.00 and 4.00 there are 'Edinburgh Arts' Theatre and Dance productions. The Theatre production will be a different one to that of the previous week.

At 10.45 there is the Cricot Theatre production followed by the 'Edinburgh Arts' Revue at midnight.

TUESDAY 28 AUGUST

At Melville College at 9.30 there is a poetry reading by Scotland's best known poet since Robert Burns - Hugh MacDiarmid. This will be open to the general public as it should be one of the most popular events of the Edinburgh Festival.

At 12.00 there will be an event or sculpture piece by the English artist Tim Jones. The afternoon and evening programme continues as previous day.

WEDNESDAY 29 AUGUST

At 9.30 at Melville College there will be a lecture by Professor Edwin Owe of the University of Vermont on his 'Anti-pollution Machine' sculpture pieces. At 11 a.m. there follows a lecture by Professor Al Wonderlick on his sculpture and his teaching programme at Dartmouth College.

At 2.00 and 4.00 there are the Dance and Theatre productions.

At 10.45 the Cricot Theatre production at Forrest Hill and at midnight the 'Edinburgh Arts' Revue at the Demarco Gallery.

THURSDAY 30 AUGUST

At 10.30 at Melville College, a Talk-out on the problems and aims of Contemporary Theatre with Ken Gass and Martin Kinch, two leading figures in the development of experimental theatre in Canada, and Cordelia Oliver of 'The Guardian', Wieslaw Borowski of the Cricot Theatre, Ken Campbell of the University of Guelph, Professor Richard Sogliuzzo of S.U.N.Y. at Albany. The afternoon and evening programme is the same as for the day previously.

FRIDAY 31 AUGUST

The whole day's programme will be exactly that of the day before.

SATURDAY 1 SEPTEMBER

At 10.30 at Melville College there will be a lecture by George Melly the well-known British expert on the World of Jazz and the Film Critic of 'The Sunday Times'. He will lecture on Surrealism with particular reference to Surrealism and the work of Magritte.

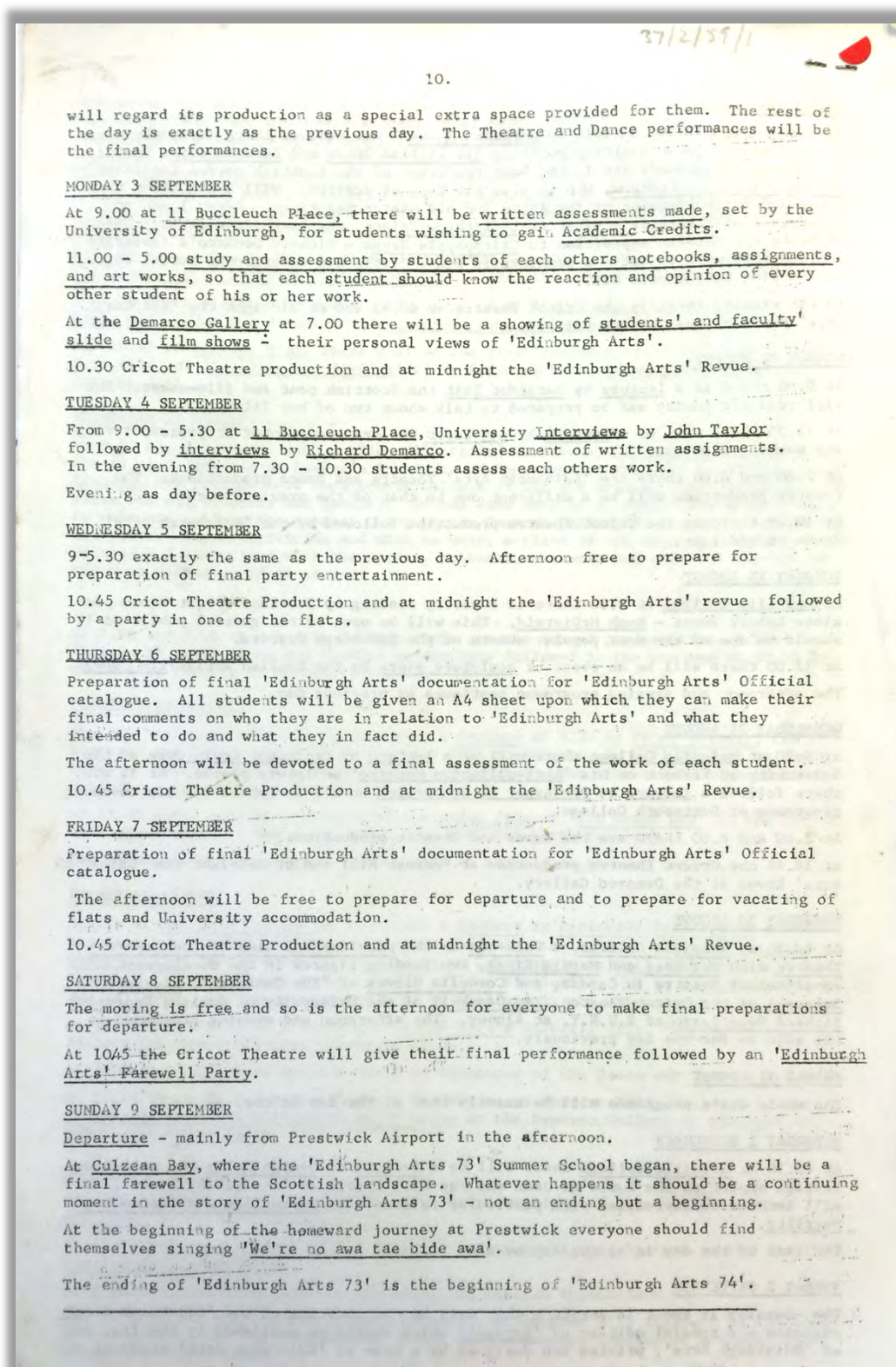
The rest of the day is as the day before.

SUNDAY 2 SEPTEMBER

The morning is spent in deciding what will be the contents of the 'Edinburgh Arts' magazine - a special edition of 'Parasol' which should be published by the last day of 'Edinburgh Arts', printed and designed by a team of 'Edinburgh Arts' students who

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10.

will regard its production as a special extra space provided for them. The rest of the day is exactly as the previous day. The Theatre and Dance performances will be the final performances.

MONDAY 3 SEPTEMBER

At 9.00 at 11 Buccleuch Place, there will be written assessments made, set by the University of Edinburgh, for students wishing to gain Academic Credits.

11.00 - 5.00 study and assessment by students of each others notebooks, assignments, and art works, so that each student should know the reaction and opinion of every other student of his or her work.

At the Demarco Gallery at 7.00 there will be a showing of students' and faculty' slide and film shows - their personal views of 'Edinburgh Arts'.

10.30 Cricot Theatre production and at midnight the 'Edinburgh Arts' Revue.

TUESDAY 4 SEPTEMBER

From 9.00 - 5.30 at 11 Buccleuch Place, University Interviews by John Taylor followed by interviews by Richard Demarco. Assessment of written assignments. In the evening from 7.30 - 10.30 students assess each others work.

Evening as day before.

WEDNESDAY 5 SEPTEMBER

9-5.30 exactly the same as the previous day. Afternoon free to prepare for preparation of final party entertainment.

10.45 Cricot Theatre Production and at midnight the 'Edinburgh Arts' revue followed by a party in one of the flats.

THURSDAY 6 SEPTEMBER

Preparation of final 'Edinburgh Arts' documentation for 'Edinburgh Arts' Official catalogue. All students will be given an A4 sheet upon which they can make their final comments on who they are in relation to 'Edinburgh Arts' and what they intended to do and what they in fact did.

The afternoon will be devoted to a final assessment of the work of each student.

10.45 Cricot Theatre Production and at midnight the 'Edinburgh Arts' Revue.

FRIDAY 7 SEPTEMBER

Preparation of final 'Edinburgh Arts' documentation for 'Edinburgh Arts' Official catalogue.

The afternoon will be free to prepare for departure and to prepare for vacating of flats and University accommodation.

10.45 Cricot Theatre Production and at midnight the 'Edinburgh Arts' Revue.

SATURDAY 8 SEPTEMBER

The morning is free and so is the afternoon for everyone to make final preparations for departure.

At 10.45 the Cricot Theatre will give their final performance followed by an 'Edinburgh Arts' Farewell Party.

SUNDAY 9 SEPTEMBER

Departure - mainly from Prestwick Airport in the afternoon.

At Culzean Bay, where the 'Edinburgh Arts 73' Summer School began, there will be a final farewell to the Scottish landscape. Whatever happens it should be a continuing moment in the story of 'Edinburgh Arts 73' - not an ending but a beginning.

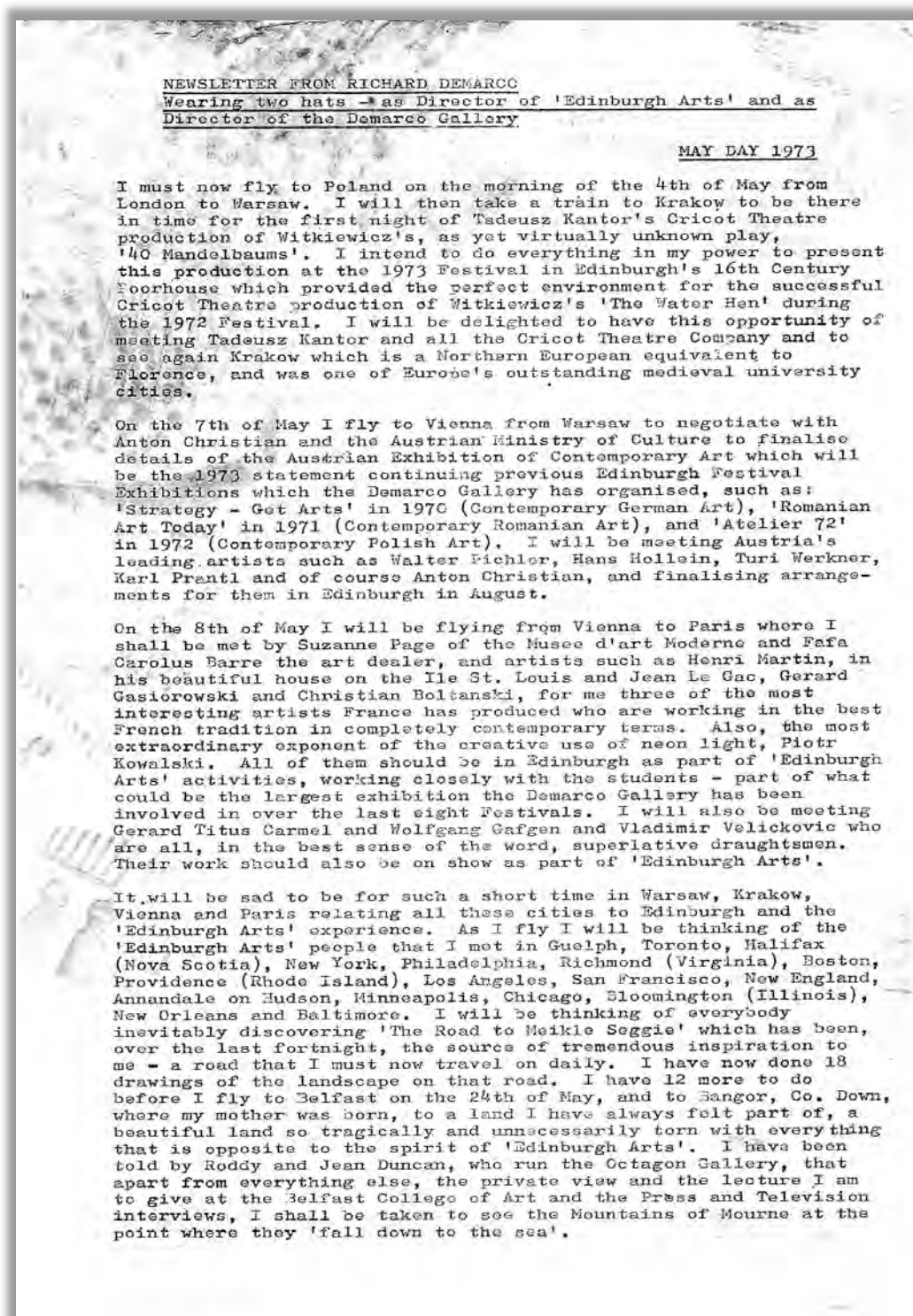
At the beginning of the homeward journey at Prestwick everyone should find themselves singing 'We're no awa tae bide awa'.

The ending of 'Edinburgh Arts 73' is the beginning of 'Edinburgh Arts 74'.

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NEWSLETTER FROM RICHARD DEMARCO WEARING TWO HATS –
AS DIRECTOR OF 'EDINBURGH ARTS' AND AS DIRECTOR OF THE DEMARCO GALLERY, 1 MAY 1973
[SOURCE: GMA A37/2/322/8]

Appendix 11.0



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

NEWSLETTER FROM RICHARD DEMARCO WEARING TWO HATS –
AS DIRECTOR OF 'EDINBURGH ARTS' AND AS DIRECTOR OF THE DEMARCO GALLERY, 1 MAY 1973
[SOURCE: GMA A37/2/322/8]

2.

I see all my travels as an extension of 'The Road to Meikle Seggie'. As I write I think of two nights ago when I completed a little watercolour painting for Ian Hamilton Finlay of a little fishing boat called 'Border Queen' with its sails becalmed, sitting smack on the tranquil surface of a cup of tea painted in the style of Kate Greenaway. I like the way Ian Hamilton Finlay asked me to use as inspiration an old photograph of three 19th Century Isle of Man fishing trawlers, one called 'Faithful', one 'Border Queen' and the other 'Heart of Oak'. This 'poem-print' will be called 'Calm in a Tea-Cup'. I am pleased to think that with this commission and my drawings I can work as an artist.

The Spring weather continues unabated, full of light and air. I am really sad that everyone connected with 'Edinburgh Arts' has not seen Scotland in these Spring days. The fields are full of the greenest new grass and lambs and contented cattle. Two nights ago I saw an owl not far from a mysterious standing stone which had, upon that part of it which faced the Paps of Fife, a deeply incised cross. I wonder how old it is – this mysterious symbol of something pre-dating Christianity.

I met an old man called Mr. Gillan just as I was driving down to the Hamlet of Newton of Pitcairns. He was 83 and had lived there for 30 years. He wore a well worn blue serge coat. He was standing leaning on a long walking stick by a gate. A figure silhouetted against the bright golden rays of the evening sun. Perhaps he was a character from the world of Lewis Grassie Gibbon's 'Sunset Song' – a man who had worked on the land. His rheumy eyes and ready smile spoke of the wisdom and contentment he had found working in the fields which adorn the lower slopes of the Ochil Hills.

Newton of Pitcairns marks the beginning of the wide and fertile plain which separates the Ochils from the Grampians. On that Sunday night when I spoke to Mr. Gillan I realised that as far as I could see, and that was to the snow capped peaks of the Grampians 50 to 70 miles distant, nothing had appreciably changed since the beginning of this Century, since the visual reality of the Scotland which Lewis Grassie Gibbon so passionately loved. My meeting with the old farmer was one of the elements of chance which led me to a new extension of 'The Road to Meikle Seggie' – a road which leads from the Ochils in Kinross-shire to the Demond Hills of Fife – a road which the old rusting metal signpost defined as 'The Road to Rossie Ochill'.

The wind has been in the South for days and I thought of the words of Lewis Grassie Gibbon which describes what I was looking at so well in this year which has been so devoid of Winter rain.

"But for days now the wind had been in the South, it shook and played in the moors and went dandering up the sleeping Grampians. The rushes pecked and quivered about the loch when its hand was upon them, but it brought more heat than cold, and all the parks (the fields) were fair parched sucked dry. The red clay of Blawearie gaping open for the rain that seemed never coming. Up here the hills were brave with the beauty and the heat of it"

Everything I do this Springtime seems to come back to this landscape and I share the thought of Lewis Grassie Gibbon's heroine – Chris Guthrie – that nothing endures so well – "nothing but the land" I was passing across, tossed and turned and perpetually changed by the hands of the crofter folk such as Mr. Gillan – since the oldest of them had set up the pre-historic standing stone circles which inevitably you must see if you discover for yourself 'The Road to Meikle Seggie'.

I shall return to Edinburgh from Paris via London on the 9th of May, with only 80 days to go before the beginning of 'Edinburgh Arts'.

Richard Demarco

On the Road to Meikle Seggie – Richard Demarco’s Edinburgh Arts Journeys 1972-80

EMAIL CORRESPONDENCE FROM CHARLES STEPHENS TO GILES SUTHERLAND

Appendix 12.0

EMAIL CORRESPONDENCE FROM CHARLES STEPHENS TO GILES SUTHERLAND

27 July, 2016

Dear Giles,

The process of assembling the material which I have written about Demarco so that I could send it to you has provoked some reflection on my part.

It is now clear to me that, when I met Demarco, in the Museum of Modern Art in Oxford, sometime early in June 1974, the encounter was of a nature that I did not fully appreciate at the time.

I had been writing poetry seriously for some years before that meeting. Indeed, I had spent much of my first year at Oxford [1973-4] actively pursuing my poetic interests – spending time at the Poetry Society, listening to contemporary poets, delivering a paper on Ezra Pound’s *Cantos* and their relationship to Marcel Proust’s *A la recherche du temps perdu* to the New College Essay Society, a version of the Apostles of King’s Cambridge, in May 1974 and writing poetry. My poetry was a response to that of Eliot and Pound, and to some extent that of other American poets such as Wallace Stevens and Robert Lowell; from Eliot and Pound, I explored French poets such as Baudelaire, Rimbaud and Mallarmé in their original language. I had also turned to the contemporary visual arts for inspiration since I was at school. Meeting Demarco, and then being part of Edinburgh Arts 74 and 75, greatly extended the influence of contemporary visual art on my poetry. The works I produced during Edinburgh Arts 75 and published in the Catalogue – *From Hagar Qim to Callanish* – were the first fruits of that influence.

Since that time, I have continued to write poetry, developing my technique and engaging further with influences from the visual arts of the period from c.1900 to c.1979. The result of that engagement is a long poem which I have worked on since about 1977 but whose conception I would date to a period of ten days in the summer of 1975 – July 25 to August 2 – the Edinburgh Arts journey from Edinburgh to Argyll, thence to Oban and Mull. I achieved a final version of this long poem which is called *The Shining Tree of Life* in 2012; I attach a copy here for your interest. As you will see, there is direct influence of Demarco and Edinburgh Arts on the poem which will be very salient to an informed reader such as yourself. There are of course many other things at work in the poem, as well, but Edinburgh Arts must be acknowledged as a major source. I hope that you will find the poem to be of interest.

On the Road to Meikle Seggie – Richard Demarco’s Edinburgh Arts Journeys 1972-80

EMAIL CORRESPONDENCE FROM CHARLES STEPHENS TO GILES SUTHERLAND

I am currently studying Sanskrit, using Whitney’s *Grammar* of 1889 and Lanman’s *Reader* of 1883, both of which would have been used by T. S. Eliot when a student at Harvard. Indeed, this morning I looked again at the end of *The Waste Land* – the section on Thunder and the Buddha’s Fire Sermon – DA DA DA and, for the first time, I was able to construe the three Sanskrit words deployed by Eliot in the poem – *Datta*, *Dayadhvam*, *Damyata* – all of which are second person plural imperatives of verbs with roots linked to the syllable DA – DA [give – Class III], DA [compassion – Class I] and Dam [control – Class IV] – each of which has a distinct way of adding the relevant conjugational suffixes. I have the original of the *Brihadaranyaka Upanishad* from which the sermon on Thunder originates in Olivelle’s 1999 recension. I will go over this in due course in the original Sanskrit.

When I ‘retire’ from teaching at Queen’s College in a few years’ time, I intend to devote myself to reading Sanskrit texts and also to Russian culture and history. To that end I am enrolling in a Russian class at SSEES this autumn. I have always wanted to read Pushkin and Blok in Russian and intend to do so. I shall also consolidate my knowledge of Classical Chinese which I began to learn back in 2008 and in which I have made some, very limited, progress. The poetry of the Chinese tradition, as Ezra Pound understood so well, is a very important part of our heritage.

All of this may seem a long way from the Museum of Modern Art in June 1974, but it is all part of a single journey.

With all good wishes,

Charles

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EMAIL CORRESPONDENCE FROM CHARLES STEPHENS TO GILES SUTHERLAND

25 May 2017

Dear Giles,

Glad you understand.

I feel that I do not want to say any more about Demarco now. My words on that matter have run their course. Nevertheless, the importance of being part of Edinburgh Arts in 1974 and 1975 is demonstrated by the fact that I have written so much about it.

I feel that a researcher such as yourself might be able to make some use of these texts and that is why I have been very happy to let you have all of them. Now, like Prospero, I find that it is time to abjure all of that 'rough magic'.

I am currently reading my way through the novels of Iris Murdoch, whom I saw across the road a couple of times in Oxford back in 1974-5, and whom I heard give her Romanes lecture on why Plato banished the artists. She has been a presence in my life, her husband John Bayley taught my best friend, and now I am reading her words, and gaining much.

My tutor, Eric Christiansen, who died last autumn was a friend of Iris'. This memoir, you have to scroll down to the piece Iris Bayley [her married name] - a tribute in small change - I found very touching:

<http://fass.kingston.ac.uk/downloads/iris-murdoch-newsletter-13.pdf>

This interview, apparently her last, may also be of interest:

<http://www.newstatesman.com/divine-literary-intelligence?page=963>

I think your research project is a very worthwhile enterprise, indeed an important one, and I wish you very well with it. If you have not yet spoken with Sandy Nairne and Sally Holman, then you must do so - they know more about Demarco than anyone, unless that be his friend from Edinburgh Art College, Patrick Reyntiens, who is now as old as Her Majesty Queen Elizabeth II. These people will be able to tell you many important things.

I have a taste for obscure, long forgotten writers and send you this essay on one of them - Laurence Hope.

With all good wishes
Charles

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EMAIL CORRESPONDENCE FROM CHARLES STEPHENS TO GILES SUTHERLAND

22 May 2017

Dear Giles,

Thanks for getting in touch.

Unfortunately, I shall not be available at those times.

I do not think that this matters greatly. You have two people to interview and everything which I have to say about Demarco is contained in the texts which I have sent you and I do not think that an interview would add anything substantive to that. We have also had an extensive email correspondence in which I have set out further commentary about Demarco. I have reservations about interviews as I feel that the spoken word can be decidedly deceptive and is likely to confuse rather than clarify thoughts set out in prose which have been very carefully considered.

I hope this will not be a disappointment for you but I am very busy just now and cannot spare time for an interview. You have the texts, we have had an extensive email conversation, and, as I have said, I do not have anything to add to these.

The text of 'The Shining Tree of Life' which I sent earlier, but send here again, offers a gloss and hermeneutic on the original texts - make of it what you will. It is possible that poetry can say things which are not possible in prose, perhaps, I am not sure, but 'The Shining Tree of Life', for what it is worth, is the poetry which came from the prose of the original 'Edinburgh Arts', supplemented by my later commentary in prose, on that experience.

With very best wishes,

Charles

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

PATRICK REYNTIENS LECTURE EDINBURGH ARTS 1973

[SOURCE: GMA: A37/2/322/8]

Appendix 12.1

37/2/322/8

Patrick Reyntiens lecture

MEMORY

The last 150 years have seen gross erosion of the memorative faculties of man - the different approach in the Structure of Law. Use of art. Poetry and literature relied on memorative structure to give cohesion on the basic preconceptual ground - i.e. people had basic ideas (non-intellectual) in common.

First erosion of this was Print. Second cheap newspapers 1875 - 1925. Third Radio 1925 - 50. Fourth Television 1950 - 75. (This was part McLuhanism.

In general: the substitution of kineses for memoriasis and peripatesis for stability.
(I cite : classical memory techniques: reliance on rhetoric - celtic and nordic reliance on memory).

Very good instances of this loss of memoriasis is seen in 19th century architecture with the battle of the styles seen as a rivalry between contending memory systems (both arbitrary and wrong) and the tension between historic styles and non-memorative architecture, e.g. engineering culminating through the 19th century in the solution of the Bauhaus.

American art and present life may be interpreted as a quest for lost memory.

METAPHOR

Based on a long-term system of memorative cross-reference, a superstructure of metaphor allusion simile allegory - can be built - this gives rise to the most delicate adjustments in meaning and inference - which art immediately understood.

Civilization gains great heights.

Non-metaphorical civilization (i.e. material) is capable of the religious experience.
The 19th century disappearance of a religious basis of civilization (substitution utilitarianism) is the most profound change we have seen in the last 150 years.

Substitute folk culture science for folk culture religion and the situation is no better. The religious based society seems to flow in this pattern :

- 1 Vision (or revelation)
- 2 Faith
- 3 Meaningful ritual patterns
- 4 Art

in that order

Modern society simply is incapable of all the logical steps necessary for making this come about. Art is asked to give vision and create faith but it really can't. Reintegration is bound to be personal lyrical poetic - but limited and spasmodic.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

PATRICK REYNTIENS LECTURE EDINBURGH ARTS 1973

[SOURCE: GMA: A37/2/322/8]

2

MESSIANISM

In all ages of unheavenly civilization is prone to quick solutions and is the victim of personality pressure.

Messianic images in the 19th century in politics (beginning with the French Revolution) can be seen as a prolongation of individual religious messianism on an irreligious basis - i.e. political basis.

e.g. Communism
Early Socialism
Benthamism
even early Free Masonry

and is paralleled by the Architectural Messianism of F.L. Wright in America, Futurists in Italy, Bauhaus in Germany. Gropius, Buckminster Fuller coinciding with large scale development of virgin sites. Use of speed in Architecture. Ethics of speed and change seen as decisive mental conditioning of the rail road system.

Following by messianism of artist, by gallery and critical world - a substitute for theological experience in some cases (Fry.)

The retreat of the individual into isolation in the 20th century: the influence of the environment, and self-delusive carapace - violence in the individual under attack.

Combination of individual instability and political messianism leads to suppression of true liberty and gross distortion, e.g. Nazis.

The solution ? Poetry, Lyricism ?

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

PATRICK REYNTIENS LECTURE EDINBURGH ARTS 1973
[SOURCE: GMA: A37/2/322/8]

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American art and present life may be interpreted as a quest for lost memory.

METAPHOR

Based on a long-term system of memorative cross-reference, a superstructure of metaphor, allusion, simile, allegory – can be built – this gives rise to the most delicate adjustments in meaning and inference – which art immediately understood.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

PATRICK REYNTIENS LECTURE EDINBURGH ARTS 1973
[SOURCE: GMA: A37/2/322/8]

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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/322/8]

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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

MESSENGER CORRESPONDENCE BETWEEN GILES SUTHERLAND AND DEVORAH CUTLER
SEPTEMBER 2018

Appendix 13.0

Hi Devorah...can I talk to you about Demarco? G

11 SEPTEMBER 05:45



Can u remind me where we know each other. I was thinking about h
Devorah Cutler-Rubenstein accepted your request.



Are u the Scottish artist journalist? I love Ricky as a mentor and supporter of the arts. I do hope he is well... please advise!

11 SEPTEMBER 22:32

Giles

Hi Devorah....yes, I am the art critic....doing a PhD and would like to talk to you about EA 74 and your film....? G

12 SEPTEMBER 00:06



Wonderful

12 SEPTEMBER 06:56



LET ME KNOW when... I am going on Hiatus soon. I have a super copy of some of it that I was going to transfer and make some stills and digital version of what I can find. Look forward. Or start with sending me questions. What is the premise of your PhD and how does Demarco and the film play into that? Best, Did you speak with Charles Stephens or others that remain near your pond?



Devo

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

MESSENGER CORRESPONDENCE BETWEEN GILES SUTHERLAND AND DEVORAH CUTLER
SEPTEMBER 2018

12 SEPTEMBER 16:55

Giles

Hi Deborah.....can we do a video call sometime soon? Best
G

12 SEPTEMBER 19:14



Do you mean FACETIME OR SKYPE or are you recording me for posterity?
Also, did you need any stills from that time and if so,
what is your focus? Your premise, please.

Giles

I am writing a PhD on Edinburgh Arts & Journeys 72-80
Yes, material would be great....
I have access to the EA 74 film, now digitised....

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12 SEPTEMBER 22:00



Thx can't wait 🧑

20 SEPTEMBER 10:17



Let's schedule this soon, thx

20 SEPTEMBER 20:37



Hi Giles, I had a moment to review the table of contents as well as the
premise of the work. Sounds great. It would seem that you are looking at
multiple things... how one archives art, how Ricky evolved his archival
process and his philosophy of creating art as part of the archival
consciousness -- and that leads one to examine also the unique
content/people who have been part of the process of creating the art that has
now been archived. It was always his intention to memorialize... and art as
part of the expansion of memory. The Road to Meikle Seggie (sp?) was a huge
part of the journey as the hills themselves spoke to us of their past, present

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

MESSENGER CORRESPONDENCE BETWEEN GILES SUTHERLAND AND DEVORAH CUTLER
SEPTEMBER 2018

and future (in our imaginations) - so the intersection of time in the conscious representation of that time is iconic and has also its own mythic ripple effect. Look forward to discussing all with you. I am looking into how to capture the film... If you have digitized it, then perhaps there is a way for me to see it and to respond. I also have some footage that was not able to be included... which is a beautiful recreation of Ophelia by Waterhouse with my sister Wendy being Ophelia and Jaime Jordan being the Prince discovering her suicide. More anon. So great you are doing this!!!

24 SEPTEMBER 05:35



Hi Gil's- sorry for the initial delay. I have a considerable amount of spam inquiries and I am thrilled to help you in any way I can! Best, Devo

24 SEPTEMBER 09:47

Giles

Hi Devo, when is a good time to call...?



Anytime tomorrow or Wednesday from 10AM my time to 6PM... does that work. Otherwise, please advise. Best, Devo

25 SEPTEMBER 02:05



I am available my time from 7:30 AM to 9:00 AM on Wednesday... or later on that afternoon, my time from 4PM to 6PM. Otherwise, I will be available on Thursday or Friday once we schedule something. I am trying to wrap up all interviews this week as I am on a teaching break and my writing starts as of tomorrow. Thanks, Devo



310-498-8619 or we can schedule a SKPE call. please advise as I have had issues in the past.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

MESSENGER CORRESPONDENCE BETWEEN GILES SUTHERLAND AND DEVORAH CUTLER
SEPTEMBER 2018

25 SEPTEMBER 19:10

Giles

Hi, as far as I remember you are GMT -8hrs in LA. So if I call you 7.30 am, it is 15.30 here...so would that work for you...Wednesday...In the meantime I am sending you a link to a digitised version of your EA 74 film...G
<https://vimeo.com/289522929>
Pass: Culter74

Edinburgh Arts 74

This is "Edinburgh Arts 74" by REWIND| Artists' Video on Vimeo, the home for high quality videos and the people who love them.
vimeo.com



Thx Giles... was the double system sound synced and didtizrdr 🤔? Please advise as there is/was sound

26 SEPTEMBER 15:17

Giles

When I saw it there was sound...

Giles

will call you in a few minutes, Facebook video call.....



Yes, there is now. I watched it on another device. We still on for 7:30 AM my time. I am charging my phone and drinking a cup'o tea... perhaps 7:45 is a bit better?

Okay that sounds fun. I will then go put on some makeup too! haha

Giles

ha ha

get some Scottish tea...!



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

MESSENGER CORRESPONDENCE BETWEEN GILES SUTHERLAND AND DEVORAH CUTLER
SEPTEMBER 2018



Giles

ok?
make-up on...?



Yes, my phone is taking time to charge... hmmm. we can start/however we might lose each other at some point and require a call back on a landline without face... okay? Sorry the phone has been derelict have I, one glass of wine and improv class and well -- Devo is toast and jam without the jam.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

MESSENGER CORRESPONDENCE BETWEEN GILES SUTHERLAND AND DEVORAH CUTLER
SEPTEMBER 2018

26 SEPTEMBER 21:18



Amazing short discussion with you. Ricky is a complex topic. I argue you cannot separate the vision from the visionary. He paints large and some are seduced by his charm, his sense of whimsy... but he truly is about allowing inspiration to plant itself in your imagination and to see how it grows. His love and kindness is legendary, as is his unfortunate knack for promising sometimes what he cannot always deliver. That is true for any leader, charismatic and flawed as those among us who dare to dream for us... to support us to embrace a vision greater than ourselves and that can only be lived and 'acted' as a collective creating together. There is not fault, only belief that gets a fault line along its edges when tainted with disappointment and disapproval of its results. I think your advisors are reflecting the kind of disapproval of lack of focus that Ricky emblemizes. Perhaps use their critique as a reflection of the larger premise -- the issue of focus on the work or the man -- how are they one? Can a school be a work of art?



I meant 'ARTED' not 'ACTED' - I will find the journals and more film and pix if you want. Please advise. Do you have a copy of the journal that we put together for EDINBURGH 74? I have contact info for JAIME JORDAN... in Guelf... and Wendy can be interviewed as well. Perhaps the chronology of how I got the scholarship and shared it with my sister is a good place to start the journey about the journey. Look forward to your questions. Once I have a release and photos about my current project VIOLA SPOLIN PEACE BENCH I will let you know. I can also perhaps do another plaque for Ricky, too, if that helps as an installation. Does he have a quote about creating that you like? There were some good ones in the film. Best, Devo

27 SEPTEMBER 06:21



Hi again - I realize my timeline to discuss your PhD was a bit unrealistic. I had said I wanted to be complete by Oct 1, I meant Oct 15. I look forward to getting your questionnaire as well as getting an email or other address to send whatever materials I have your way. Please advise your thoughts so I can schedule something via SKYPE and make sure I have my technology working to accommodate. Sending good thoughts your way for a timely completion of your PhD project. Hoping myself and others can fill out the details you need. Best, Devo (Hello to your wife, who sounds like she is terrific based on finding the letters to Ricky in the archives!) Call her your eagle scout!

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

MESSENGER CORRESPONDENCE BETWEEN GILES SUTHERLAND AND DEVORAH CUTLER
SEPTEMBER 2018

29 SEPTEMBER 16:34



Hi Giles, I have not heard back from you. Perhaps you are busy or perhaps our conversation did not yield anything for you. I have time on Sunday afternoon to chat, and I would prefer to have questions in the next 24 hours to mull and generate answers. I hope you are well, and that you can approach whatever issues you have with the zeal u started the project. I am completely excited you are doing this and understand exactly, I believe, the difficult complexity of the subject and the desire for an approach. When you say "too biographical," does that mean your advisors are speaking about you including your own personal experiences, or is it about the approach to Ricky D? Please advise, ASAP, I go a bit under the radar starting monday USA time and my sabbatical. I want to be helpful, so I am making a push to advise you and to meet your deadline too! Best, Devo

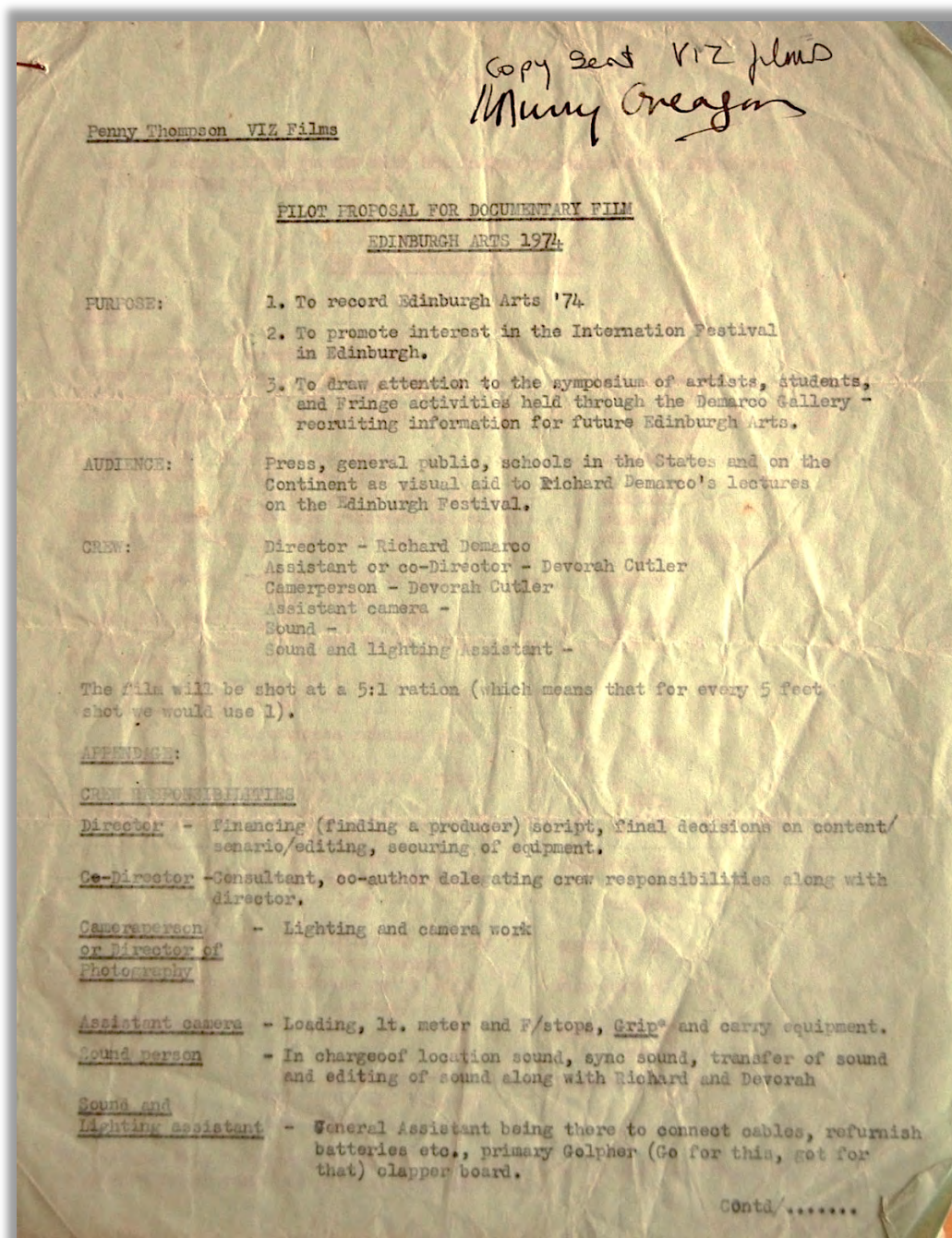
30 SEPTEMBER 15:14

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER – PILOT PROPOSAL FOR DOCUMENTARY FILM EDINBURGH ARTS 1974

[SOURCE: GMA: A37/2/86/1]

Appendix 14.0



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER – PILOT PROPOSAL FOR DOCUMENTARY FILM EDINBURGH ARTS 1974

[SOURCE: GMA: A37/2/86/1]

- 2 -

* Grip - wears gloves (works with hot lights) to balance the light along with Director of Photography.

PROPOSED BUDGET BREAKDOWN

<u>Item</u>	<u>Cost</u>
Camera - Secured Leica RTIs 8mm	-
Tripod - Velbon Brace tripod	£27.22
Batteries (camera) - 6 MNI 500	5.00
Sync sound (requires 10 days plus to order)	
(control unit) -	76.00
2 sync cables to tape recorder -	unknown
tape recorder - (Nagra or other)	unknown
to rent, borrow from College -	unknown
Extension cord (from tape recorder to outlet -	unknown
Tape (1/2 inch mag to sound for 8 mm)	unknown (approx. £66 ?)
editing	
Studio lighting (rent ? school or buy)	unknown
(minipro lights)	
reflection umbrella, or space blanket	unknown
Filters - (60 N.D., (BLK and WHITE 193)	approx. £5
Film stock - EX - ASA 160)	
EX - ASA 25) CHOICES	
EX40 - ASA 25)	
for 21 minutes running time	£70
ratio 5:1	
for 35 minutes running time	£125
ratio 5:1	
Editing equipment - picture	£ 25
- synchronizer	
super 8 mm	approx. 25
- sound (rent moviola)	
buy	unknown
work print from original (enlarged 8 mm to	
16 mm for workprint)	approx. 195
Dirty Dupe (1st trial release print with	
sound)	approx. £ 30
Release print	approx. £ 77
	<hr/>
TOTAL TO DATE:	approx. £682.22
NOT INCLUDING UNKNOWN'S	
MENTIONED.	

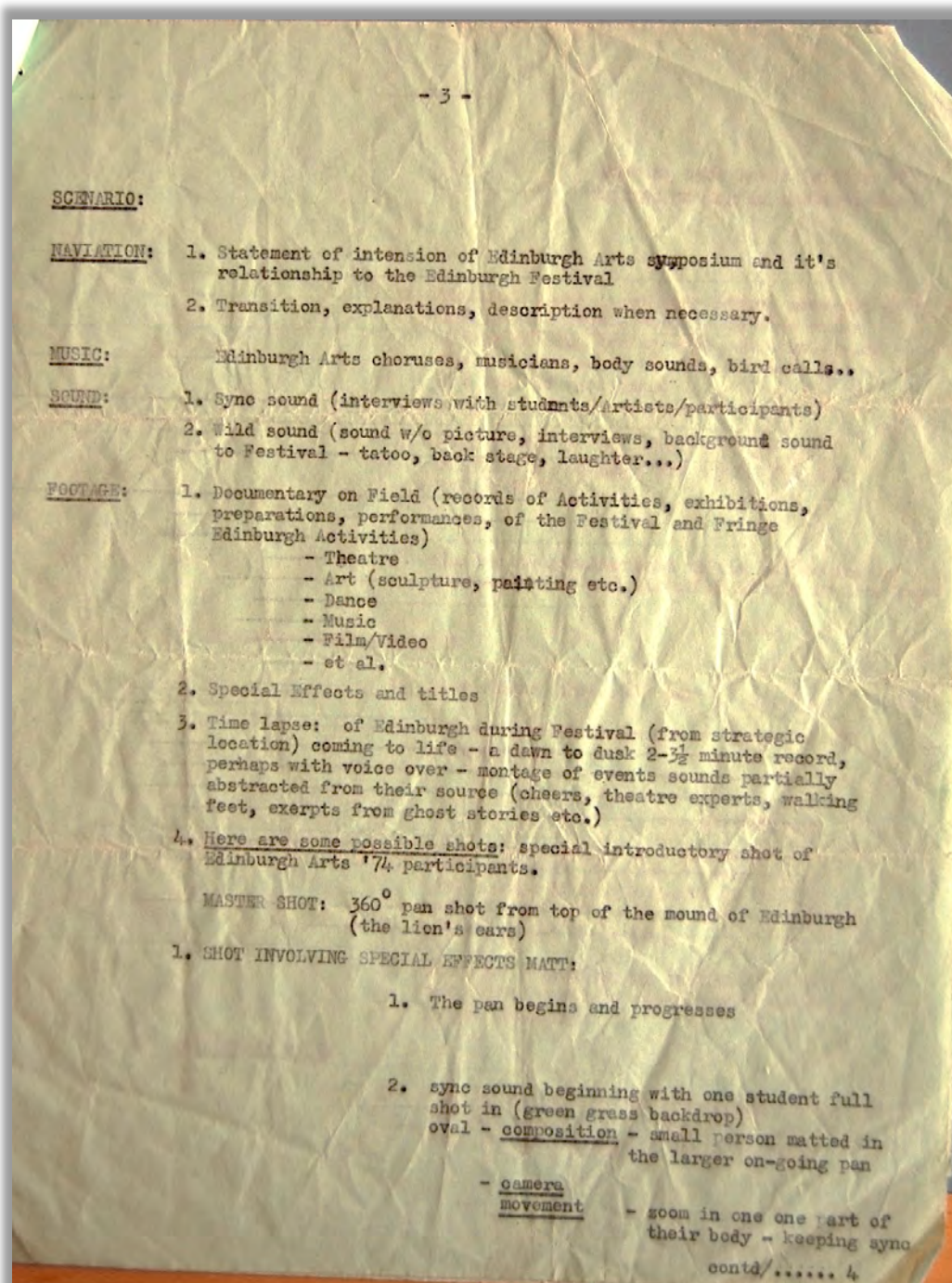
The reason this is expensive is that we are making an initial investment in equipment which comes to approx. £153 ~~£~~total.

contd./..... 3

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER – PILOT PROPOSAL FOR DOCUMENTARY FILM EDINBURGH ARTS 1974

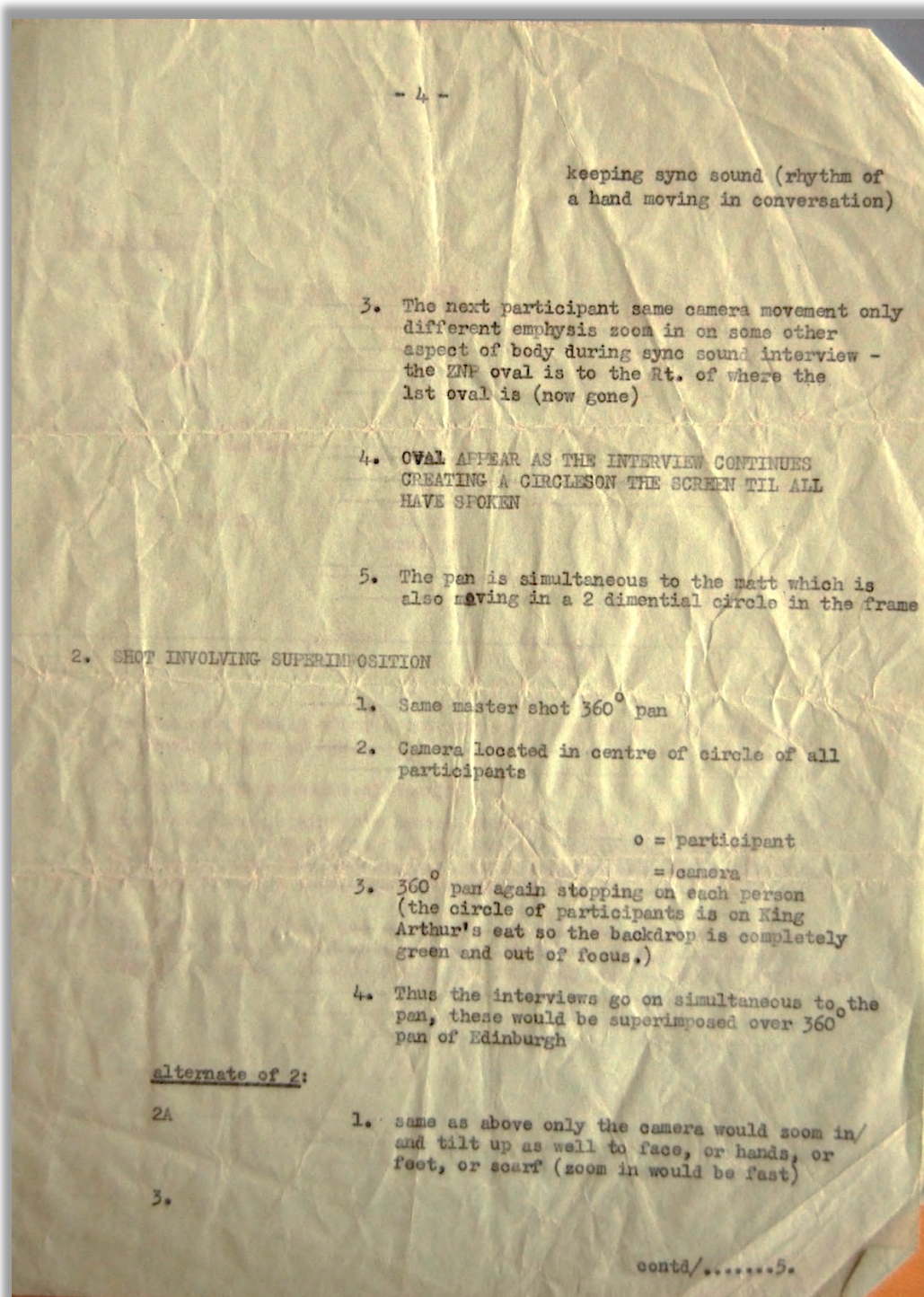
[SOURCE: GMA: A37/2/86/1]



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER – PILOT PROPOSAL FOR DOCUMENTARY FILM EDINBURGH ARTS 1974

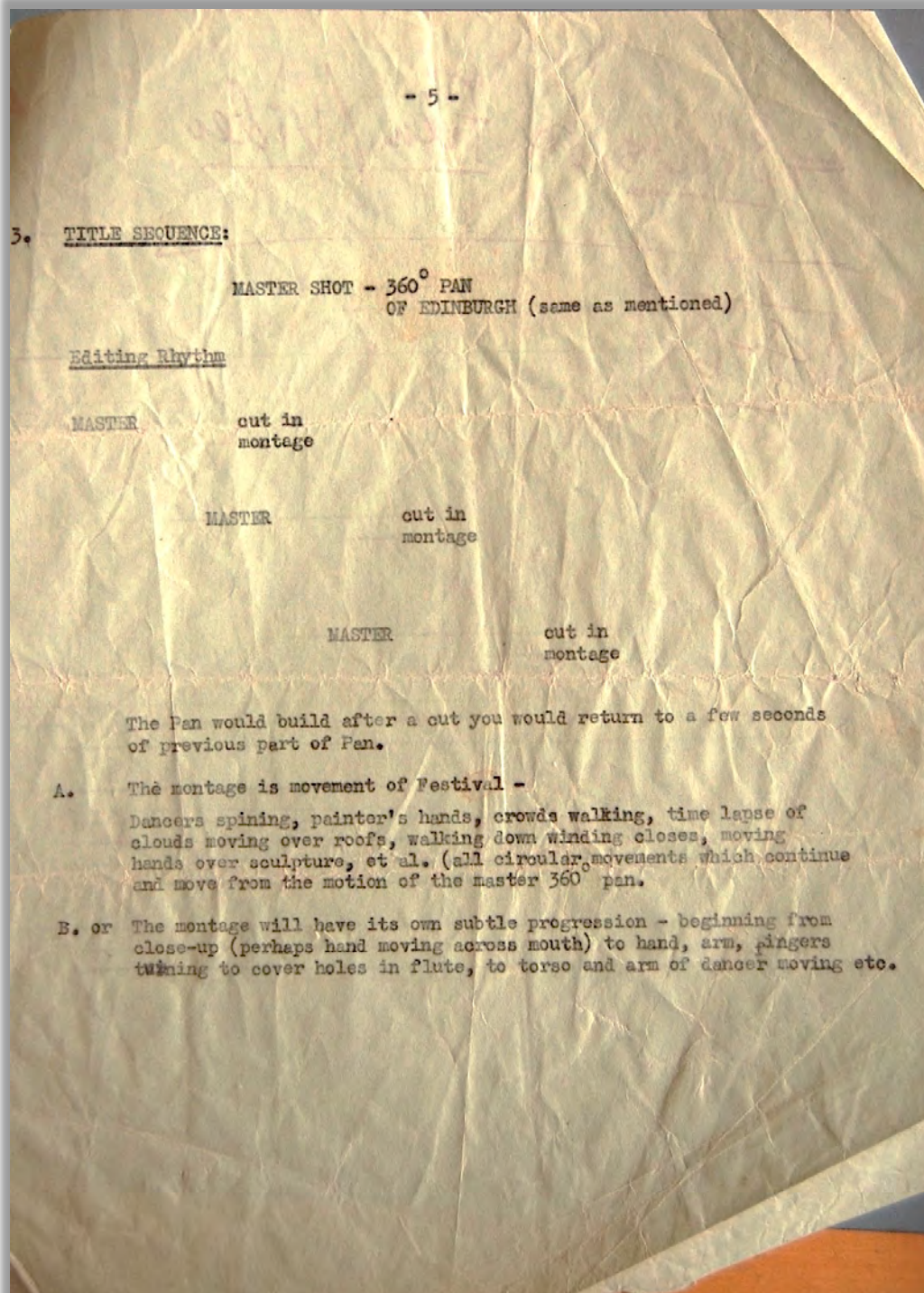
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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

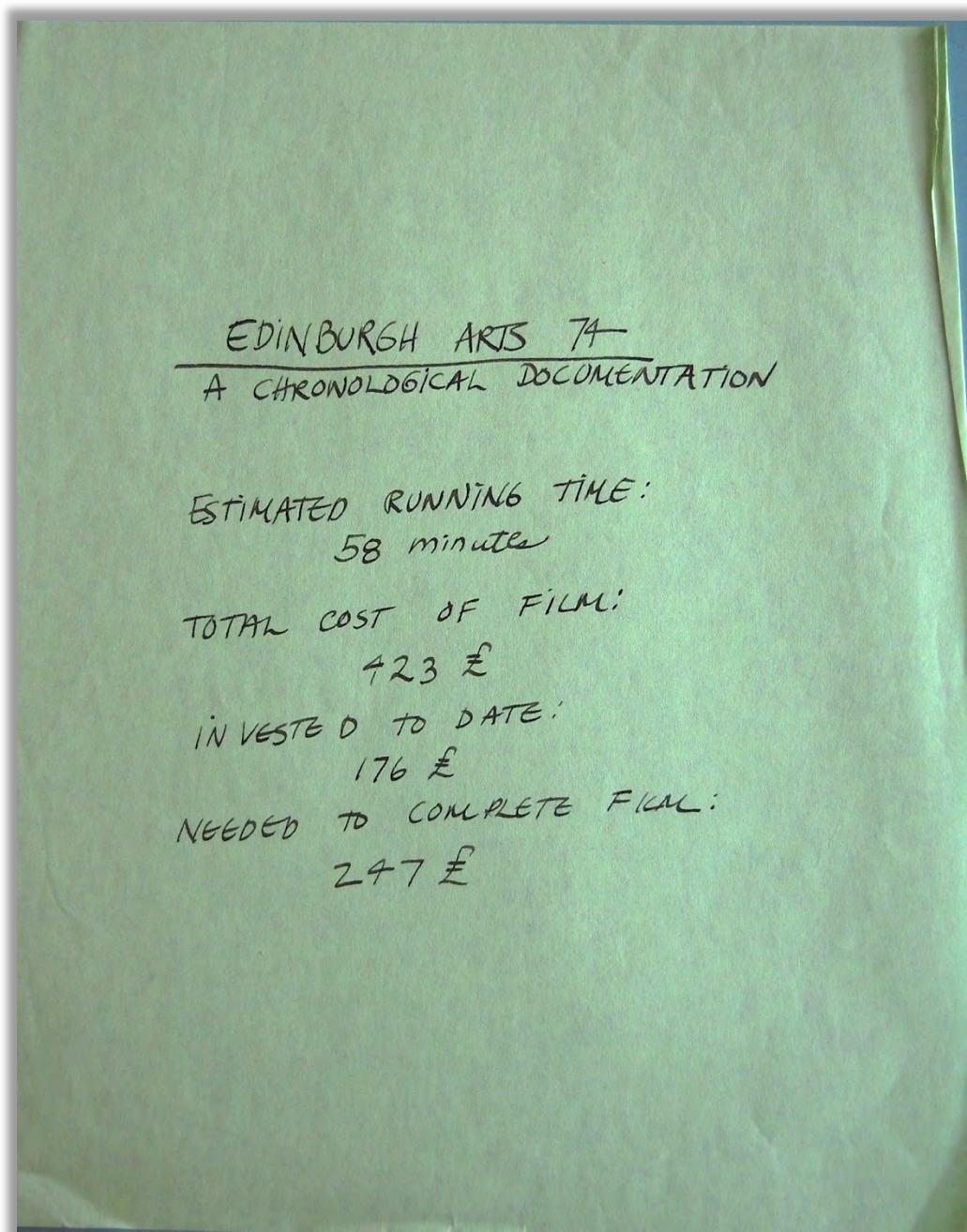
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DEVORAH CUTLER – PILOT PROPOSAL FOR DOCUMENTARY FILM EDINBURGH ARTS 1974

[SOURCE: GMA: A37/2/86/1]

EDINBURGH ARTS 74	
A CHRONOLOGICAL DOCUMENTATION (CONT. FROM PAGE 1) 2.	
BUDGET BREAKDOWN- STILL TO BE INVESTED (ANTICIPATED DATE OF COMPLETION OF SUPER 8 SOUND PRINT OCTOBER 18, 1974)	
COST	ITEM
90 £	PROJECTOR (WITH SOUND RECORDING FACILITIES BUILT IN)
5 £	CHEMO NEGATIVE SPLICER WITH BINDING AGENT
70 £	SOUND TRANSFER AND STUDIO RENTAL
12 £	VIDEO (TRANSFER TO FILM)
14 £	TITLES (TRANSFER TO FILM)
20 £	SOUND STRIPING
36 £	DUPLICATE FOR FINAL COPY
247 £	TOTAL NEEDED TO COMPLETE FILM

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER – PILOT PROPOSAL FOR DOCUMENTARY FILM EDINBURGH ARTS 1974

[SOURCE: GMA: A37/2/86/1]

SYNOPSIS
FILM - by DEVORAH CUTLER 1

EDINBURGH ARTS 74
A CHRONOLOGICAL DOCUMENTATION

BUDGET BREAKDOWN - INVESTED TO DATE AUG 22, 1974	
COST	ITEM
900 £	LEICINA RT - SUPER 8 CAMERA ON PERMANENT LOAN From RORY MCGOWAN
60 £	FILM STOCK - EX 40, EX 160
45 £	SLIDES - STILL
20 £	SLIDES (TRANSFER TO EX 160)
15 £	TITLES (LABOR LE TRASET, PAPER)
10 £	OPTICAL PRINTER (MINI-BUILT BY DEVORAH COST OF SUPPLIES)
5 £	TO DEVORAH / EXPENSES /
155 £	TOTAL TO DATE
21 £	EDITOR / VIEWER "MINETTE" PLUS SPLICING BLOCK AND TAPE
176 £	TOTAL TO DATE ALL PAID FROM FOR THROUGH Richard DEMARCO's personal account AT J.B. WATSON. photographic supplies

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER EDINBURGH ARTS '74 EMAIL TO GILES SUTHERLAND 23-10-2018

Appendix 15.0

EDINBRUGH ARTS '74

A film by Devorah Cutler

Co-written with Charles Stephens

I was unaware that Ricky took credit or authorship as a co-filmmaker, but that must have happened. He was more of talent, narrator and exec. producer.

There is the experience of the film and there is the film. Both are relevant to understanding the film, its origin story and its goal.

A story:

I did a storyboard of what I felt the film would be, different ways to approach it. When I showed the storyboard to Jacky Lansley, she seemed to say something that I experienced as judgmental: "It feels too clichéd or predictable". As I explained to her at the time, Ricky wanted me to record the events as they occurred. So, I understood it as: "I want to make a documentary that has some experimental components, but its purpose was to record the journey of the artists on their way to creating art for the EA festival in 1974."

If it were too much of an art piece or comment on the experience, it would take away from being a pure record. It would be too personal. I had been working on another personal film, a 16MM experimental documentary entitled "My House I Love You No Matter Where Or In How Many Pieces." I was doing that as part of my time at Cal Arts, to document the bulldozing of a neighborhood that included

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER EDINBURGH ARTS '74 EMAIL TO GILES SUTHERLAND 23-10-2018

my house, an architectural masterpiece designed by Green & Green. I did several time lapses for that film, ran around with an Ari and an Éclair under bulldozers and interviewed workers and neighbors

about Hollywood's latest facelift, progress what we gain and what we lose." That was my starting point. Change, how to record it.

So when I told Ricky I could make a documentary, I prepared a budget and a proposal. Which I see you have in your archives.

The goal of the film was to capture moments as an experimental documentary of the community of artists – what we were creating, the journey together and how we were changed by and changing the environment that was changing us – the creating of a film was to capture us creating in the moments that were the summer of 1974 on the way to presenting at the festival.

Spaces for performance were determined. People huddled in alleys and pubs, streets and rented apartments. Slept in castles and dungeons. Prepared to share and intrigue through our collective gasp of creation. We looked for ghosts within ourselves to purge and ones we could scare out of spaces to use in our art.

The filmmaker's eyes were there to capture it all, being in it and living it balancing the camera throughout as an appendage of expression and machinery to capture and analyze the experience. My lens gave me some distance while it was happening. It gave me a purpose. It distanced me in some ways from the group, but at the same time gave me an intimate view into what we were doing. Strangely, it does not feel that intimate when I see it now.

The Techniques:

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER EDINBURGH ARTS '74 EMAIL TO GILES SUTHERLAND 23-10-2018

Part of the issue with the film was that I came from an optical printer background. Often I was shooting time-lapse exposures and film... extending movement and moments and rhythm through after effects using the optical printer. My camera I think was a 8mm Leicina, I think somehow Ricky got ahold of that, but it was better than the personal Beaulieu that I had.

I recall needing supplies and going to the one lighting store in Edinburgh to ask for a lighting kit, and the feeling was that I was an alien. How did this woman know about baby legs, 1Ks and film magazines? I was trained by Kris Malkovitz and had spent hours and hours on an optical printer creating these short optical films. Gathering footage from something, adding graphics or using the printer itself to add things to the lens to change the image. I loved mostly the sound of the optical printer made, the big beast, clacking as it conformed a negative against a positive piece of film to create a matt for the next generation of the film, which was done as consecutive layers.

How that impacted EA 74 was that I was able to build a small optical printer after the fact, and extend sequences I had shot, do slo-mo and add some effects to enhance the limitations of the original footage – “make your limitations your aesthetic” is something I always say to myself... to justify my mistakes ha ha... but every artist I knows discusses the path of an art work changing due to mistakes. So, the film I did for Ricky had some major mistakes in the speed in which it had to be shot, the speed with which artists move through a space, eat, lounge and lunge, and movement was happening all around me – and I like a frantic dog had to capture what I could and worry about it later.

In my naïve way, I recall saying “there is no way I am going to capture Ricky and the group... it is all moving so fast. So I would shoot short clips, almost like moving photos – to get the moment and then move on. I recall being flabbergasted when

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER EDINBURGH ARTS '74 EMAIL TO GILES SUTHERLAND 23-10-2018

I looked at the footage and realized through film school that a narrative means getting more than you need of a scene and covering it with different angles and putting it together. It was through this naiveté about the form that the style of the film defacto was realized. Short clips of Ricky moving like an Italian tornado through old-world architecture and new world eyes. It was crazy. Truly hilarious, actually, when I looked at the footage (comedy being tragedy over time) that I did not have more actual scenes, discussions, etc. Thank god there were 'real filmmakers' there shooting documentaries like inside the prison, etc.

AS TO THE OBJECTIVE – just capture EA, the people the places and the journey.

It was also my goal to include my sister, Wendy, who was studying music and acting, and brought so much to my experience of the film. She was both my muse and often the voice of the film. She did such a good job! And went on to become a translator for the BBC in France. Not sure about the timing, if France came first or after EA, I would have to ask her.

SO – GILES

This is the first installment. I will go to my files to see if I can find the journals from that time and/or more photos.

I will look at the questions you sent via FB later. Going back to sleep m'thinks.

This is a first draft with all the typos and what I call a vomit draft, but such as it is and you are on a time deadline, here it is.

What time did you want to SKYPE? I will try to make that happen. I am around all day today after around 10:30 my time.

On the Road to Meikle Seggie – Richard Demarco’s Edinburgh Arts Journeys 1972-80

DEVORAH CUTLER EDINBURGH ARTS ‘74 EMAIL TO GILES SUTHERLAND 23-10-2018

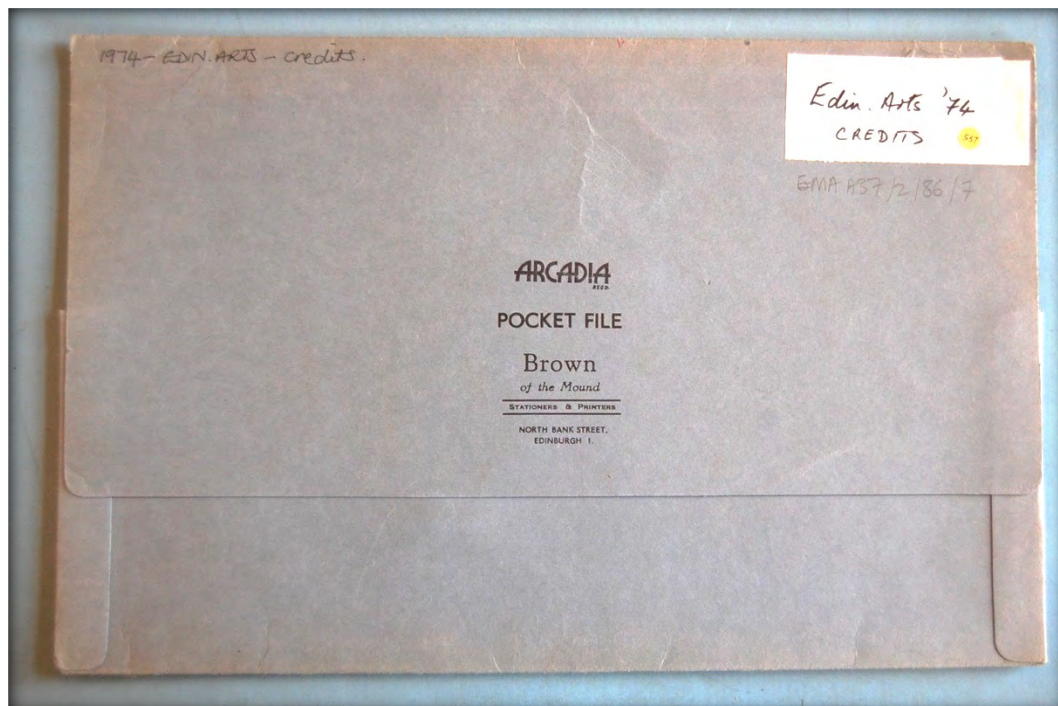
Best

Devo

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]


Appendix 16



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

EA 74
Credits.



UNIVERSITY OF EDINBURGH
DEPARTMENT OF EDUCATIONAL STUDIES

EDINBURGH ARTS SUMMER SCHOOL 18 July - 24 August 1974

ACADEMIC CREDITS AWARD

STUDENT

HOME ADDRESS

HOME COLLEGE

CREDIT PROJECT

Specimen

CREDITS AWARDED

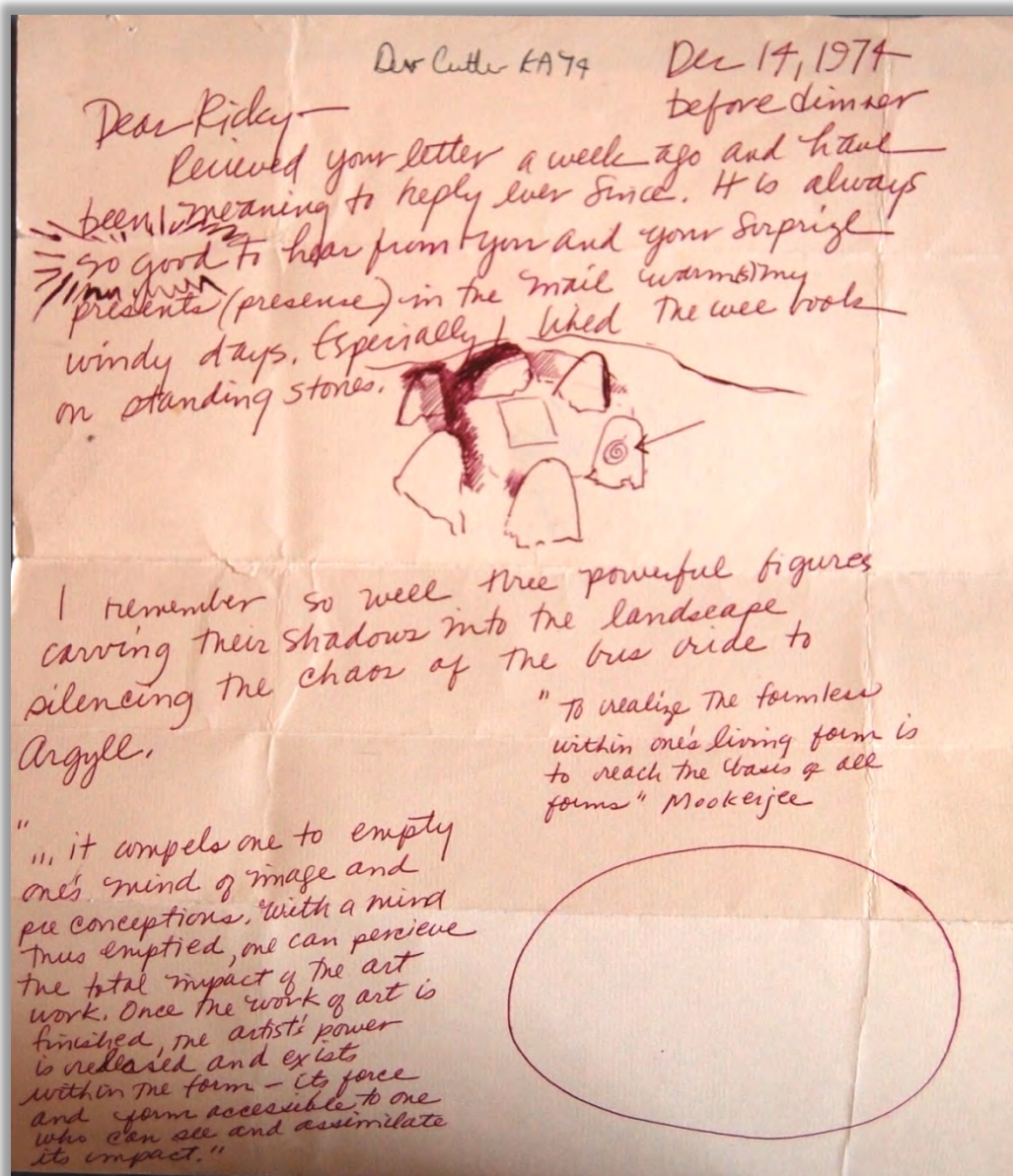
GRADE AWARDED

Certified by: F.J. Taylor
University Lecturer
2nd Academic Co-Director
Edinburgh Arts '74

Date

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

After Dinner
Tomorrow I get up at 7 to help a friend with a film in Pasadena, one of the few sub cultures of Los Angeles where beauty still survives. Old buildings are restored instead of being bulldozed transformed into apartment buildings. We never had revolving chimney pots, or cross step gables or Easterly Hairs, and most of the buildings are wood and beams covered with layers of ~~white~~ Victorian white paint. I miss the old for a house in Los Angeles. I miss you all so much. ~~myth and passion of Scotland~~. You TRUST MADE IT SO MUCH. FREEDOM AND ENERGY. YOUR IDEAS FOR E.A. 75 WORK, MADE EDINBURGH ARTS HAPPEN. YOUR IDEAS FOR E.A. 75 SOUND CLEARER. You state it clearly as an adventure from the beginning. The trust being Travel and assimilation. It was precise in intention!! I enjoyed it.

Through Arts -
Richy - I just finished reading the "first Thoughts and notes (re) Edinburgh Arts 75". The emphasis on spirituality and connections with a past - The spirit of truth which transcends time & technology seems right and shows a very large vision. I enjoyed reading it, but wished it was a bit shorter. ~~however~~ so many words perhaps are necessary to lay-out the total adventure. Please send me any new thoughts. Much love
Devorah X100

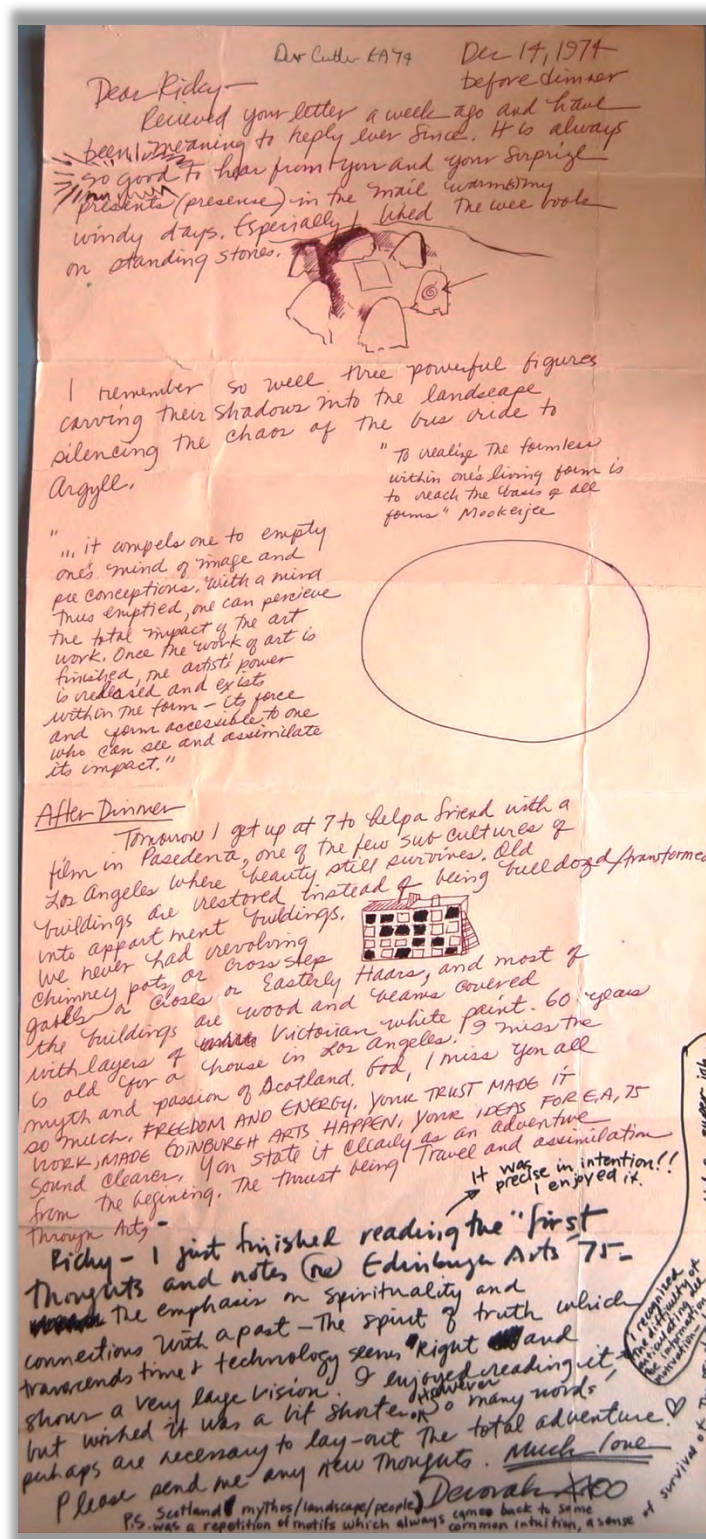
P.S. Scotland's mythos/landscape/people came back to some common intuition, a sense of survival of the psyche.

I recognized the difficulty of articulating all the information or motivation.

would a super job.

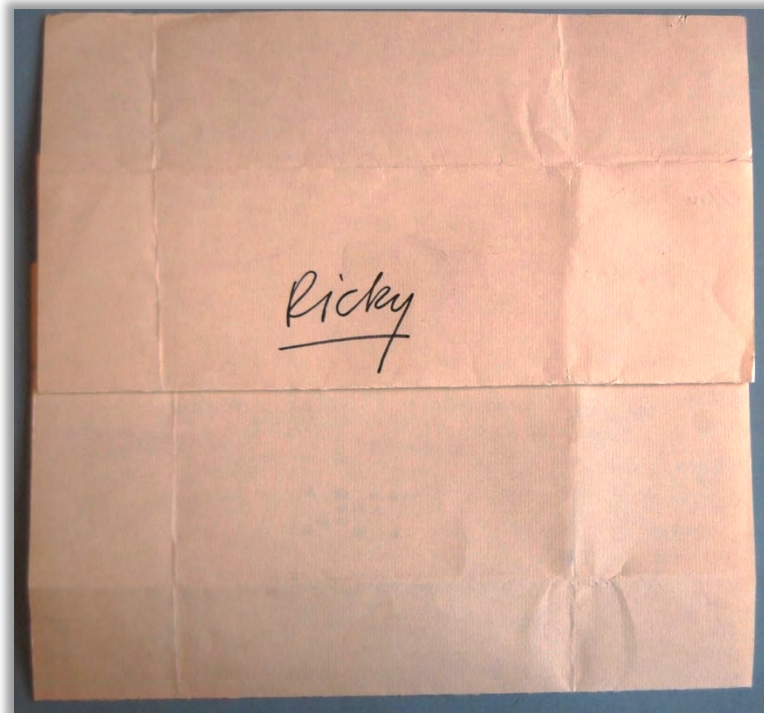
On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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DEVORAH CUTLER

She contributed a very great deal to the company's work: she acted Eve (in several guises), she was an excellent camera-woman, editor and technician on the 'Kelpies' film, and she was constantly contributing ideas on improvisations, on exercises, and on the script of the final production. Her intelligence and sincerity stood out in group discussions, and I think she must bring to mind the maxim 'the more one puts in, the more one gets out' - she certainly put in a very great deal, and seemed to be rewarded accordingly.

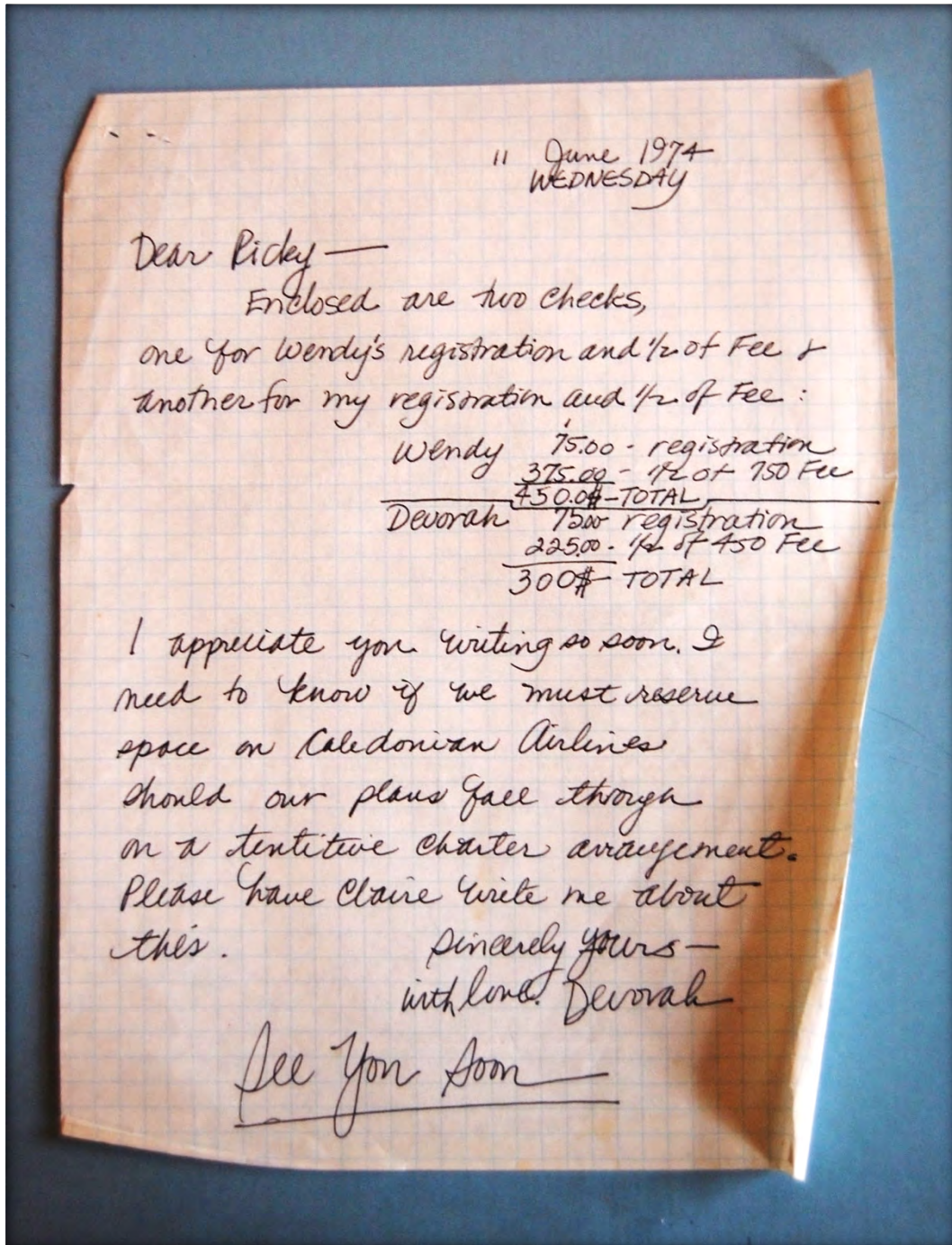
A disadvantage, and one she will grow out of, is a tendency to take setbacks and/or criticism personally - but her integrity does not allow this to influence the quality of her work.

As sound technician on the Edinburgh Arts professional production, 'Stops', she again showed her ability, efficiency and warm personality.

John McRae
Director, Theatre Workshop

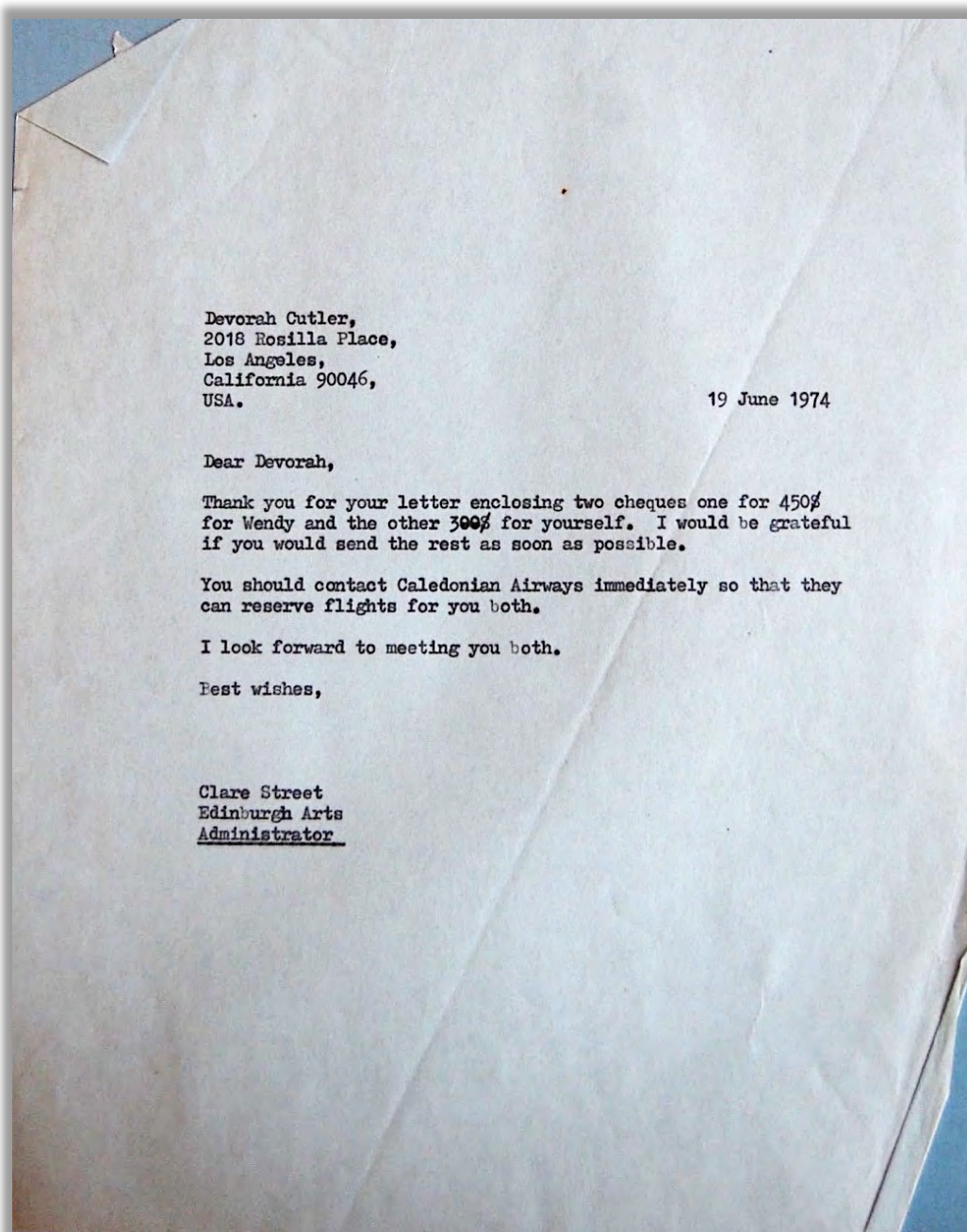
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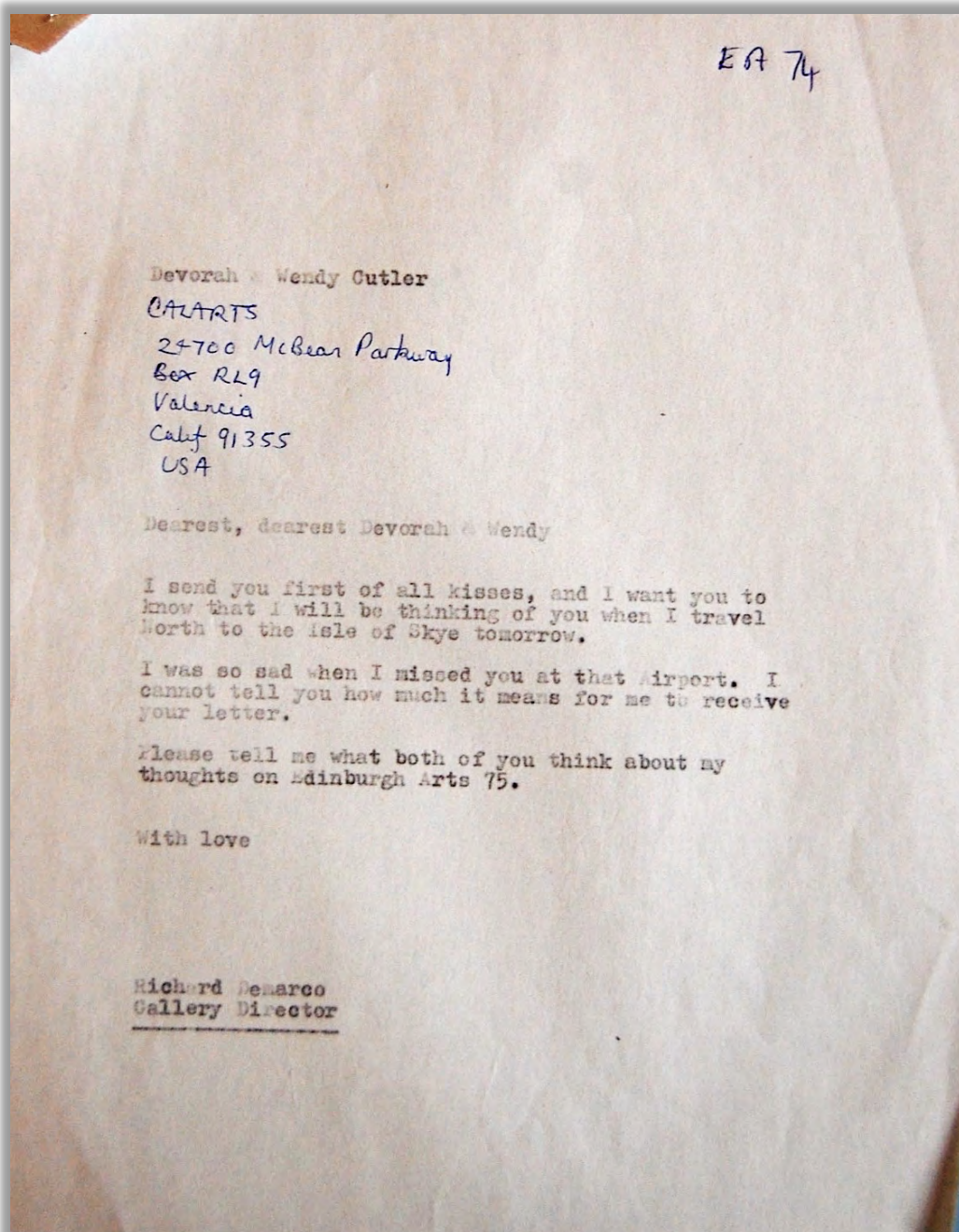
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[SOURCE: GMA: A37/2/86/7]

such intense input, in proximity
to each other.

My special regards to Allistair Reid.

The film ~~will~~ ^{will} be finished mid-
December you'll receive it - LOOKS GOOD!!

~~Then,~~

Your painting/drawing is in my room.

Be well! Much love.

Deborah

Speed Bonnie Boat like a bird on the wing
over the sea to SKye.

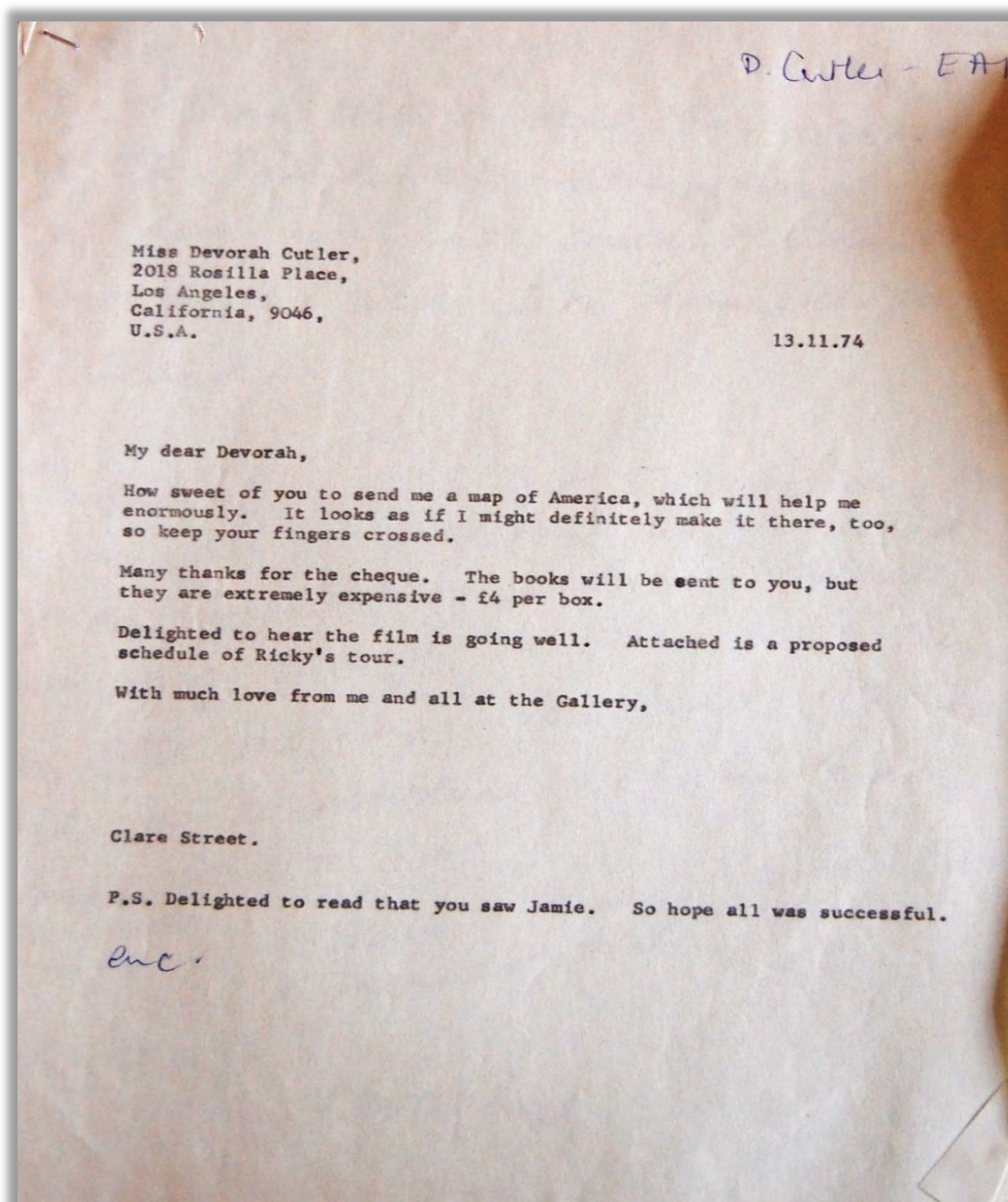
P.S. Wendy is in Washington, returning
in 2 weeks to L.A. to finish film. Then
back to Fairhaven Spring Quarter - January

P.S. I saw Jamie in Toronto - warm hearts - y

P.S.S. → A million Thank yous
to you Picky and a
hug.

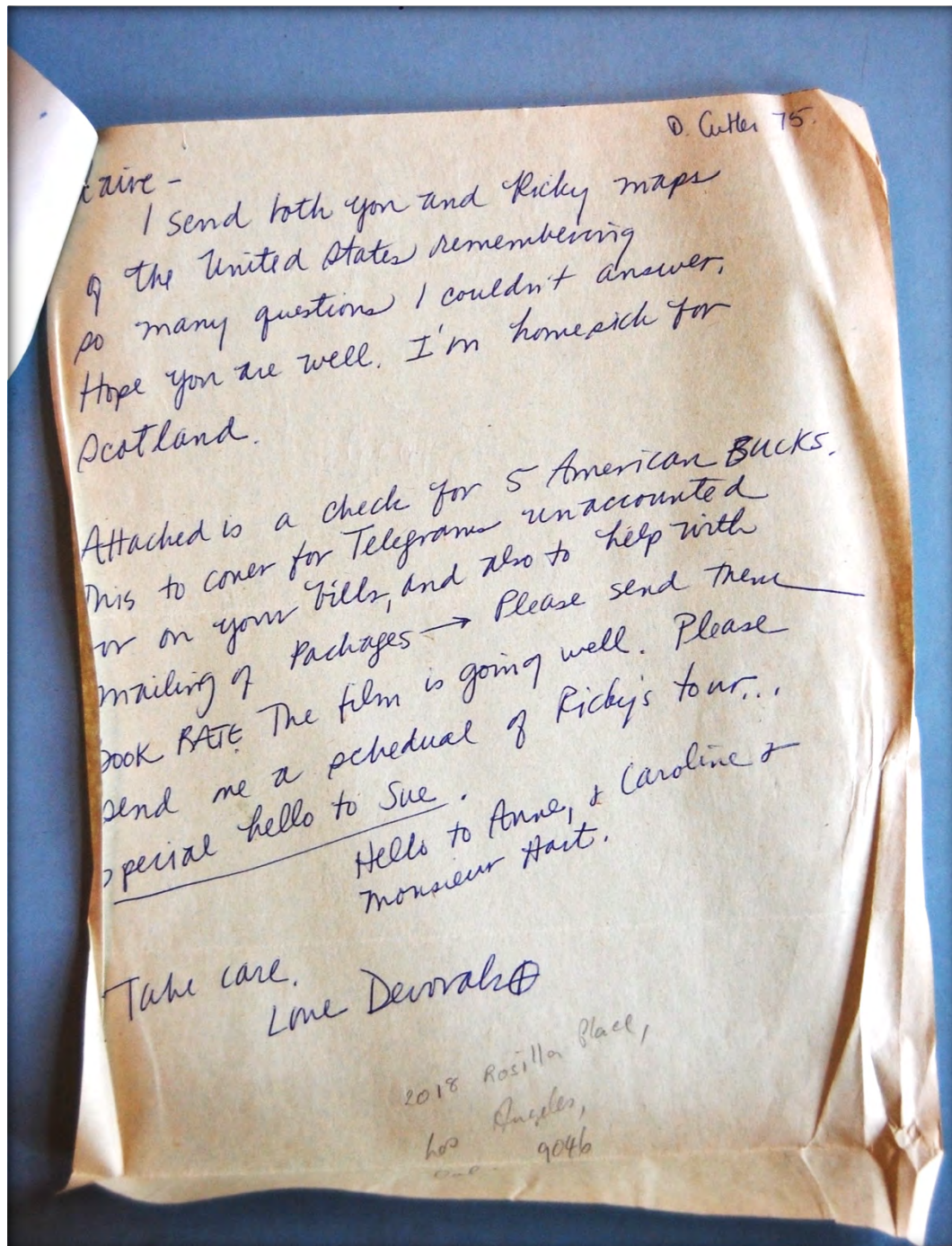
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[SOURCE: GMA: A37/2/86/7]

Richard Demarco Gallery
8 Melville Crescent
Edinburgh EH3 7NB
Scotland

July 7/74

Dear Ricky or Clare Street -

Here is the remainder
of Wendy's and my tuition.
Sorry to have taken so long
to get it to you. We will
be arriving in Edinburgh
probably the 15th of July;
we will be in contact
with you then. Hope
all goes well with you -
we are immensely excited.

WENDY FULL TUITION (PAID: 450 (\$375 + \$75 deposit)
remainder 300 \$)
\$ 750

DEBBIE FULL TUITION (PAID 300 (\$225 + 75 \$ deposit)
Remainder: 150 \$)
\$ 450

Thank you !! Devorah Cutler

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

Devorah Cutler
2018 Rosilla Place
Los Angeles
California 90046
USA

7 June 1974

Dear Devorah,

I am delighted you telephoned. Just want you to know that your sister Wendy is accepted to Edinburgh Arts. I have no doubt in my mind that as she is your sister, she is particularly the kind of participant who will be able to make the most of the space available. She must have received her application form by now but I enclose some more in case they went astray.

Please can you both send your registration fees to me right away as I need them immediately plus half of your fee. This will enable us to book your accommodation.

As I said to you, although Edinburgh Arts is unable to give scholarships this year because of the recent serious economic crises in Britain, I want you to know that I give my word that I will arrange something so that you need to commit yourself to 450\$ only. I suggest you contact Laker Airways who are flying Air Bus services from New York to London, if you have any difficulty in sorting out a charger from Los Angeles to Britain.

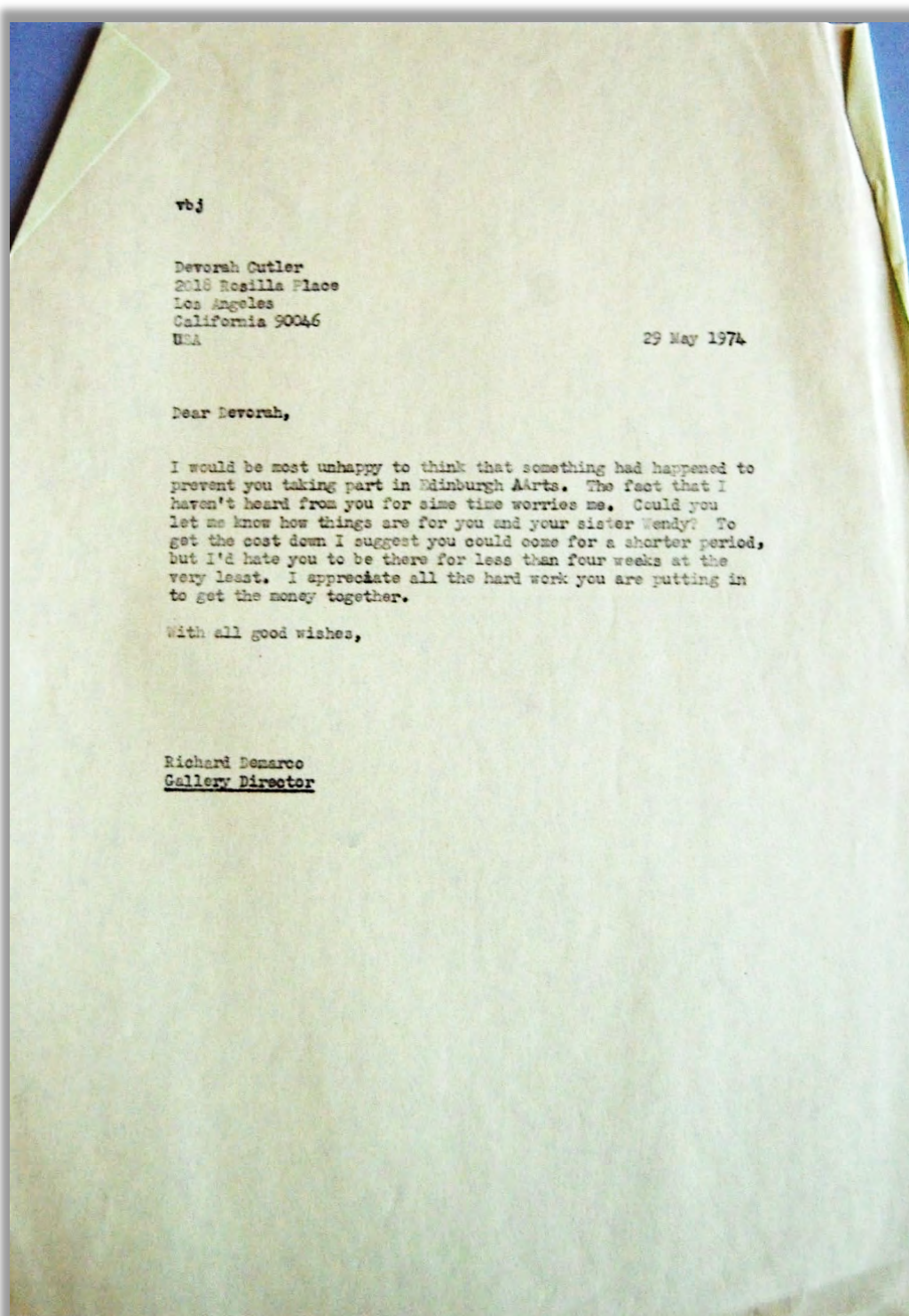
It is vital that I receive your registration fee and half of the fee.

Best wishes,

Richard Demarco
Edinburgh Arts
Director

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[SOURCE: GMA: A37/2/86/7]

Devorah Cutler
2018 Rosilla Place
Los Angeles
California 90046
USA

6 May 1974

Dear Devorah,

Thank you for your lovely long letter which is so full of extremely useful information about yourself. As Ricky is away at the moment I will try and answer all the points you raise:-

1. As you probably know, it is extremely difficult for us to find financial assistance for you as the economic situation here is so very tight.
2. Your living accommodation will be in the University whilst you are in Edinburgh, and Stirling, and probably in a lovely country house when up in Argyll.
3. We may have a place for Wendy so I have sent her all the literature and shall wait to hear from her direct. She sounds ideally suited to Edinburgh Arts and she certainly has had lots of experience in theatre.
4. You would of course have access to equipment - video, etc. and it would be good if you brought your own Bolex with you.
5. There is no need for you to be limited to one programme at this stage. The course is worked out so that you can work on lots of different projects - in fact whatever you would really like to do.

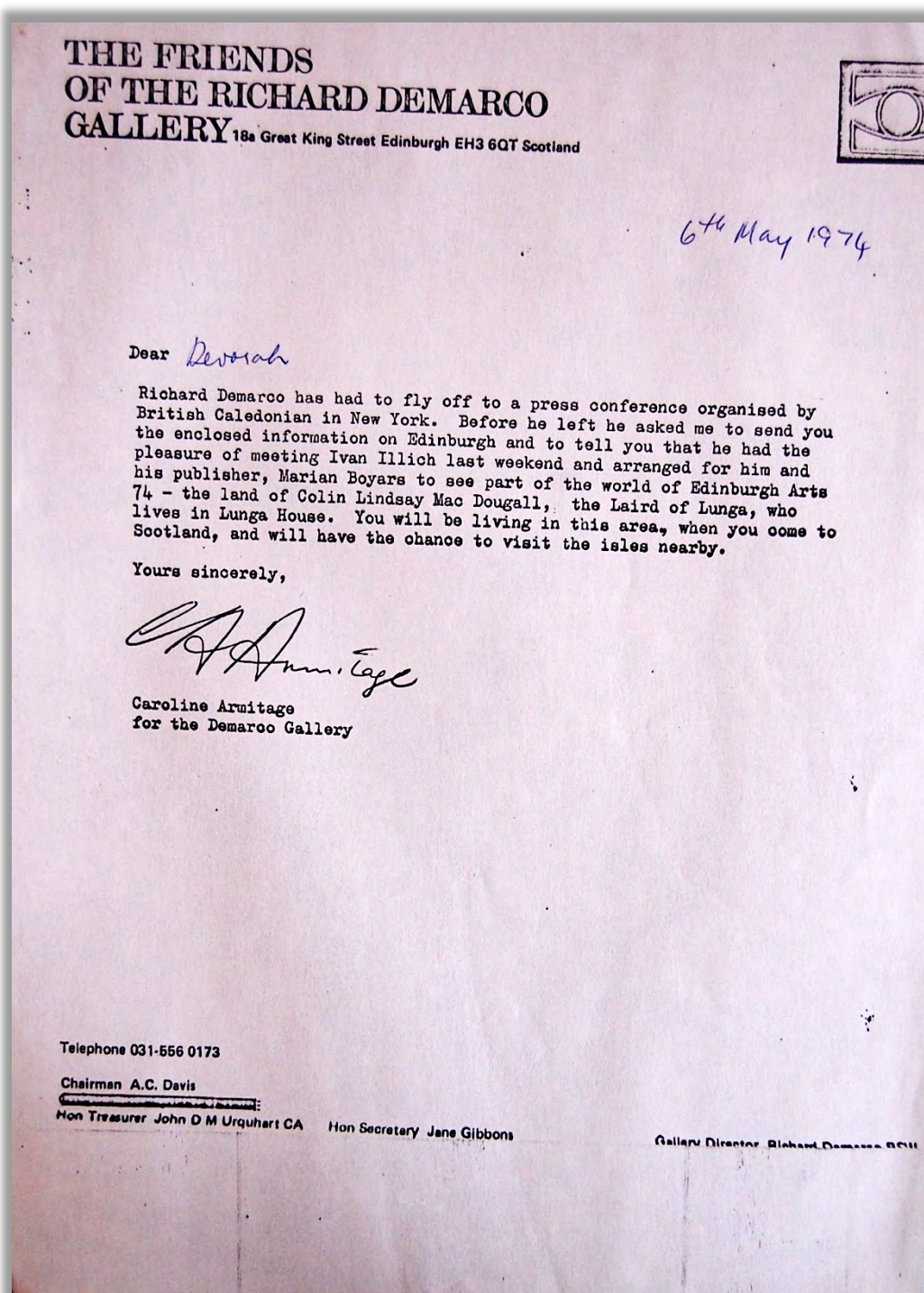
Let me know if there is more information you would like.
Best wishes,

Clare Street

Edinburgh Arts Administrator

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[SOURCE: GMA: A37/2/86/7]

Ricky Demarco
Eight Melville Crescent
Edinburgh EH3 7NB
Scotland

Cutler, Devorah
2018 Rosilla Pl.
Los Angeles, Calif.
90046
U.S.A.

April 29, 1974

Dear Ricky,

So excited to hear that I was accepted and invited to attend Edinburgh Arts '74. The letter arrived only yesterday, and the "FORM AND STRUCTURE OF EDINBURGH ARTS" followed two days later. I presume you sent the letter air, however it arrived via surface mail; you may have wondered why I hadn't written you sooner. I am working (teaching Art to high school kids- mainly drawing and painting- for the Los Angeles City Schools. Through that I will have enough funds to pay my fare over and back. I appreciate that you will try to do your best for me, and I hope that any questions that you have will be answered by this letter. I am curious what kind of living arrangements can be made for me. Perhaps I could live with a family in exchange for my tutoring skills. What can you do for me as far as Tuition. I don't want to put you on any hot coals, and yet I need some financial assistance. Is there any work/study set-up through E.A.?

QUESTION 2:

Earlier I wrote to you about my sister Wendy. In your letter to me you said you've selected the "80" for the summer's programme. What is the possibility of including Wendy Ellen Cutler in the theatre programme? Have you already made final selections? I do not ask for special consideration



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[SOURCE: GMA: A37/2/86/7]

2

as far as financial aid for her. I believe she would be able to handle her own fare and Tuition. She is interested in the opportunity Edinburgh Arts would give her to study theatre. If you recall I told you she worked with the B.B.C. as a translator and Production Assistant. She studied theatre in A.I.X. EN PROVENCE, FRANCE, and Yugoslavia. She is presently at Fairhaven College working with Beverly Warner in an Avant Garde acting workshop set-up through the college. She is proficient in piano and flute. We could serenade you with Scotch songs at sunset.... although our repertoire is limited in this respect ^{and} needs supplementing. If there is space for Wendy to come, please send her an application and necessary information. Address it to:

Wendy Cutler
18 Lake Samish
Mobile Terrace
910 N. Lake Samish Dr.
Bellingham, Wash. 98225 U.S.A.

QUESTION 3:

One idea I was playing with is documenting E.A. '74 on film. Would I have access to equipment? I plan to bring my Bolex 16mm and a light meter to Scotland, to shoot what I see, what I like—how green it must be there. I don't want to commit myself to a "film" until I know what my time is like. Is this something that you are interested in? At Cal Arts I am a 2nd year film student, although I've been working on one film for 3 years. (incidentally, I've been going to Cal Arts for 4 years and ^{I've had} one other year at another Art school— I'm 22)

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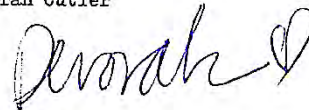
Question 4:

I am interested in studying theatre/ directing and acting,
visual arts(filmmaking) and Scotch folk song, dance and music.
Would I be limited to one programme seminar? I am still looking
at the recent handout about the form and structure- I'll know
more after carefully examining those sheets. All the activities
sound exciting... wonderfully engaging.

Trust you are well and busy with preparation for
your trip to the states. Good Luck.

I am doing well. Take care.

Devorah Cutler

A handwritten signature in blue ink, reading 'Devorah' followed by a stylized flourish.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

ricky -
I recieved the material
from Claire. At present I
am involved in teaching (~~I hate~~
~~this word~~)
Art (drawing, painting, sculpture, environments,
theatre, filmmaking) to Continuation
High School kids for L.A. City School
District. I will write you soon
a lengthy description of my
reasons for wanting to be a
part of Edinburgh Arts,
including my application. I've
been so busy trying to get
materials and project ideas collected
for this "teaching job." — So exciting.
Take care. All your correspondence
has been wonderful. ..
Love, Devorah

25 I recieved AN EMPTY ENVELOPE FROM EDINBURGH

LA WHAT WAS SUPPOSED TO BE INSIDE?

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

March 12, 1974

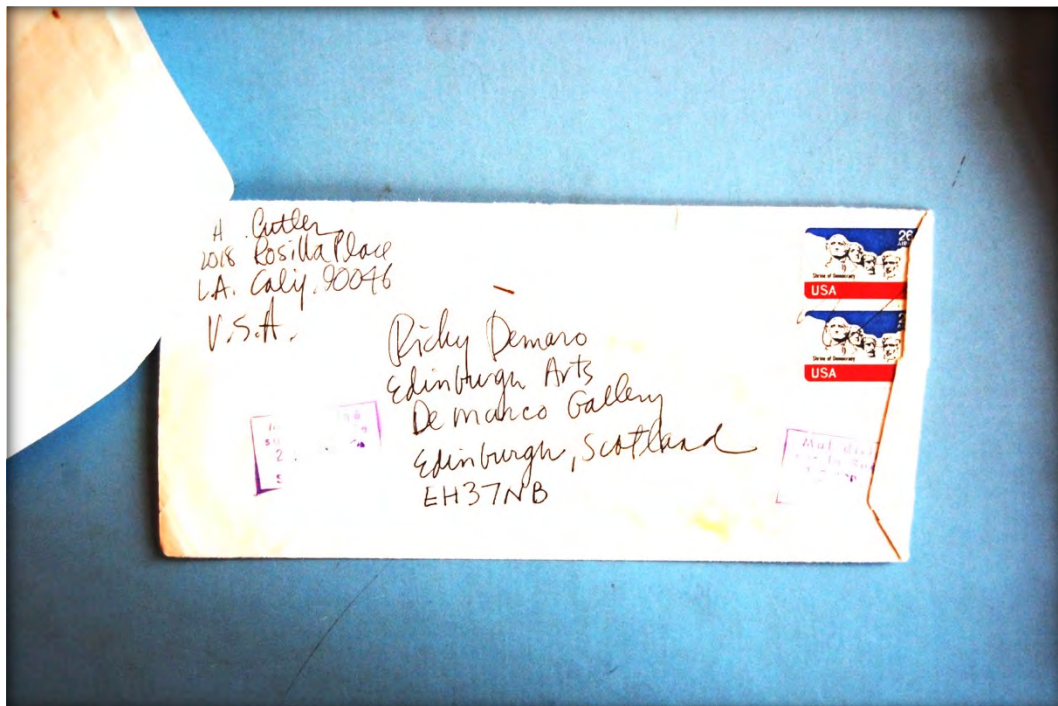
Ricky ,! Ricky, Ricky,

How was your tour of the states? I enjoyed the postcards;
Now I am waiting to hear more specific information about making IT happen.
I spoke to my sister and got her excited about Edinborough Arts '74. She
is studying theatre with Bev Warner who has worked with Grotowski in Poland
and seems to be one of the few exploring that medium. Bev, also a Wagnerian
soprano works in Bellingham, Washington with students that attend Fairhaven
College. My sister's name is Wendy. Energized together our dynamics and
songs find their way into the essential rhythms of others. We've staged
and shared similar visions about theatre, art, music and film. Is it
possible for her to attend also? She was in AIX EN PROVENCE, (France) for
ten months, and in Paris where she worked with the B.B.C. She had
several other experiences connected with experimental European theatre
while she was there. I urge you to write me soon. I would like to know
how you feel about including my dear sister in this experience. What
are your ideas about Edinborough Arts '74? Take care,

Love. Devorah

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

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High School kids for L.A. City School
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Take Care. All your correspondence
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Love, Devorah.



P.S. I recieved AN EMPTY ENVELOPE FROM EDINBURGH

WHAT WAS SUPPOSED TO BE INSIDE? -

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

3 December 1974

Dear Sir

I am writing on behalf of Devorah Cutler who participated in Edinburgh Arts 74 (details attached) and who would like you to consider and evaluate her activities as worthy of studio credit.

I enclose (a) brief statement on the philosophy and structure of Edinburgh Arts 74, (b) statement from Devorah Cutler, (c) report from John McRae and (d) report from myself as Director of Studies.

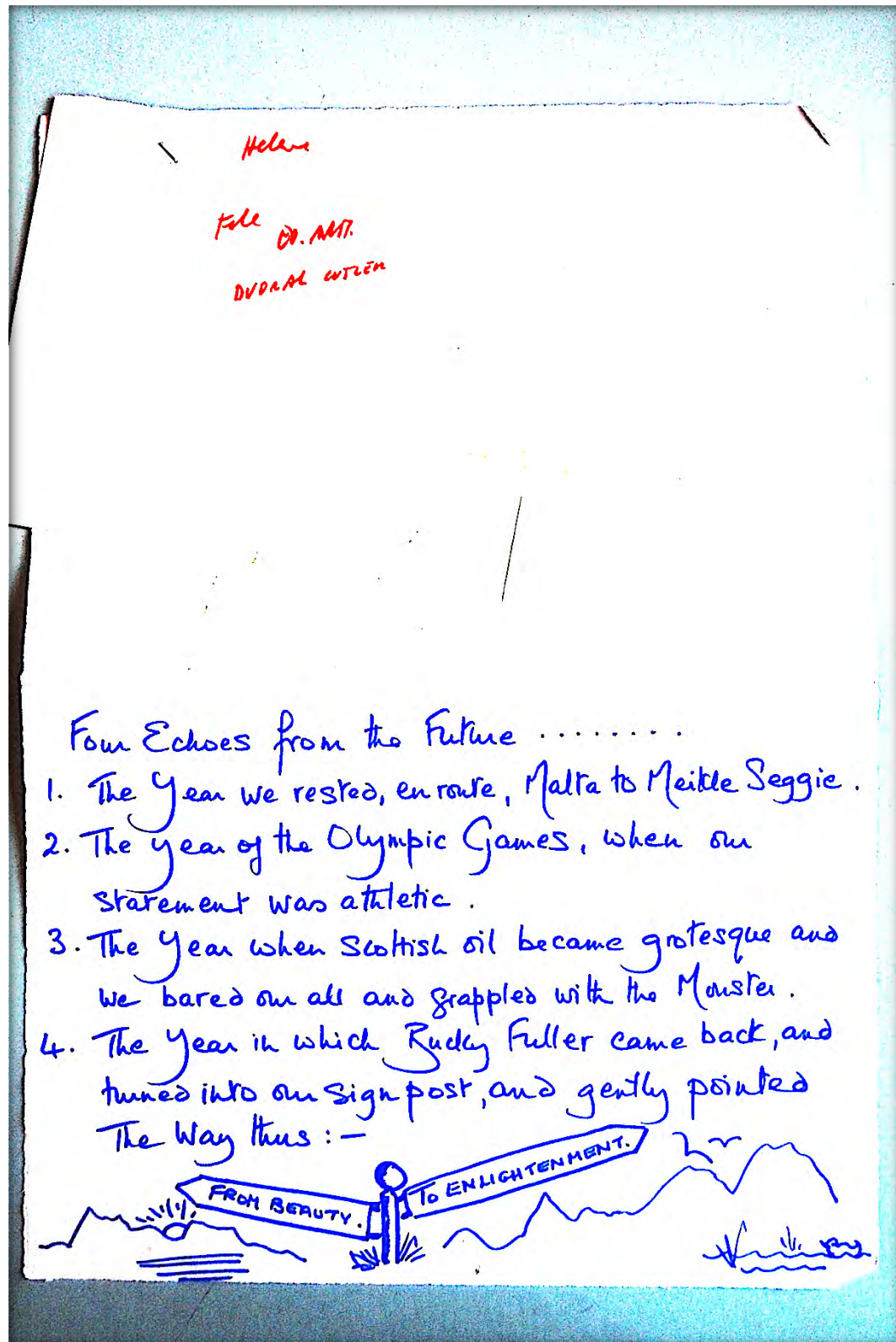
I recommend that she be awarded 15 studio credits out of a possible maximum of 15, on the basis of the enclosed information.

Yours faithfully

Richard Demarco
Director of Studio Workshops & Visual
Arts Studies of Edinburgh Arts 74 Summer School

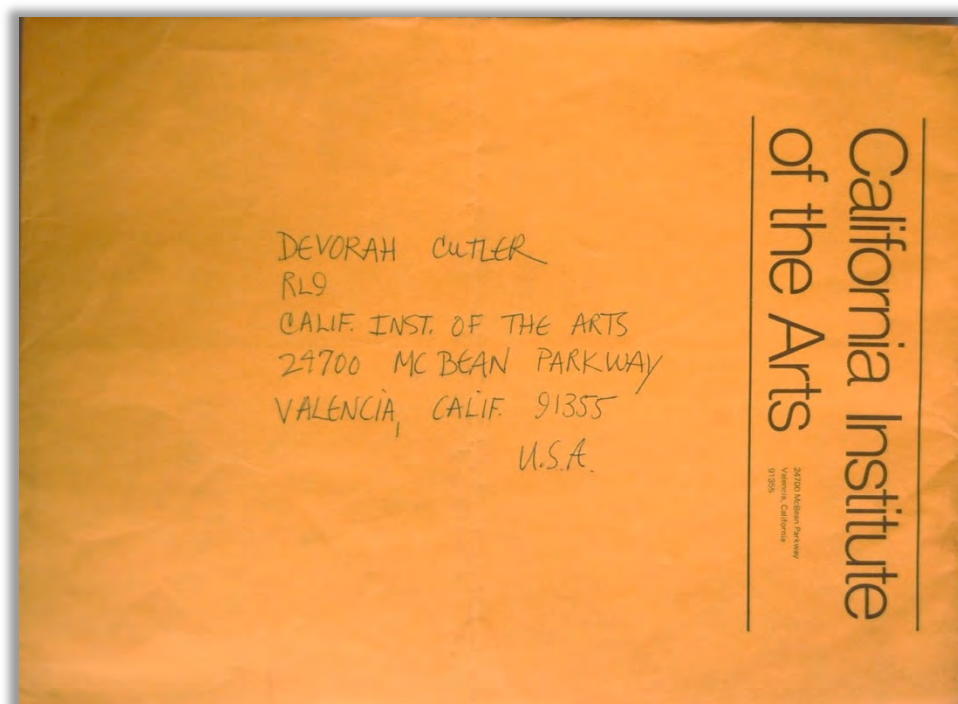
On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

REPORT BY RICHARD DEMARCO ON DEVORAH CUTLER

Devorah Cutler proved to be the ideal of the Edinburgh Arts 74 student participant, not only because of her ability to work hard beyond even the heavy work load imposed upon every participant by the average 12 hour official working day.

She related extremely well to the experience of Europe, despite the fact that she had no previous first hand experience of European culture. Her naturally friendly and courteous manner enabled her to work impressively well with British artists and her fellow students and teachers.

As she accepted the enormous task of making a documentary film on Edinburgh Arts she could have quite rightly decided not to be as deeply involved as she obviously was in the theatre workshop, and in the heavy programme of lectures and academic study arranged by the University of Edinburgh. Her film directing revealed a natural talent for the use of the medium in a difficulty time and space where there was no time to allow for serious mistakes being rectified. She had the ability to work fast making difficult decisions without causing any strain upon those with whom she was collaborating. She is undoubtedly a perfectionist and her decision to continue working on the film for a period after Edinburgh Arts had ended, was typical of the high standards she always set herself in artistic activity.

She understood clearly the importance of the Celtic culture, and unfailingly responded to any unexpected opportunity to obtain more experience or information on the nature of Gaelic folk art and music. Her talents enabled her to move easily from areas of study and work, specifically relating to theatre, and those relating to the Visual arts. She questioned even her best achievements and was a natural leader in any group activity.

I have no hesitation of recommending her most highly as a young artist who was well able to put her first experience of Europe to the best possible use. Her average working day reached fifteen hours during the Edinburgh Arts programme and this meant she benefited from approximately 600 hours of concentrated effort.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

REPORT ON DEVORAH CUTLER BY JOHN MCRAE

She contributed a very great deal to the Company's work: she acted Even (in several guises); she was an excellent camera-woman, editor and technician on the 'Kelpies' film, and she was constantly contributing ideas on improvisations, on exercises, and on the script of the final production. Her intelligence and sincerity stood out in group discussions and I think she must bring to mind the maxim 'the more one puts in, the more one gets out' - she certainly put in a very great deal, and seemed to be rewarded accordingly.

A disadvantage, and one she will grow out of, is a tendency to take setbacks and/or criticism personally - but her integrity does not allow this to influence the quality of her work.

As sound technician on the Edinburgh Arts professional production, 'Stops', she again showed her ability, efficiency and warm personality.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

8th March 1974.

Devorah Cutler,
2018 Rosilla Place,
Los Angeles,
Calif. 90046,
U.S.A.

Dear Devorah,

Ricky is still in America so I am writing to thank you for your letter and photograph. He will be delighted to have heard from you. I am enclosing all information on Edinburgh Arts and as soon as we can give you details of the possibility of scholarships, we will contact you.

Could you send us more information on yourself and what you feel Edinburgh Arts can be for you.

With best wishes,

CLARE STREET
Edinburgh Arts Administrator

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

Devorah Cutler
2018 Rosilla Place
Los Angeles
California 90046
USA

26 March 1974

Dear Devorah,

How lovely it was to have received information from you when I returned to Scotland. You are definitely part of Edinburgh Arts - in fact you have been selected to be one of the 80 students taking part.

I now need to know how much money you can contribute towards the whole thing. I will do my best for you, I assure you.

With best wishes,

Richard Demarco
Edinburgh Arts 74
Director

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

California Institute of the Arts

Student Experience Report

To Student: Please fill in all information at the top of this form.

Devorah Ann Cutler	November 13, 1974
Student's Name John McRae	Date Film
Teacher/Project Director EDINBURGH ARTS 74 Theatre Workshop-SUMMER SCHOOL	Student's School SUMMER SCHOOL Term 1974
Course or Project Title	Term

NOTE: This form is to be used to report on your work and study at California Institute of the Arts. You must make at least one report for each class or project that you do during each term. The report should deal primarily with what you learned, how you learned it, and should appraise the work you've done. When you have completed the report, the class instructor or project director must read, evaluate and sign your report on the reverse. The teacher/project director will return it to you when it has been completed. You then take the Report to your Mentor.

For Studio credit:

I came to work on Acting skills - to learn about directing and acting in theatre as it could be applied to filmmaking and filmdirecting. I was especially interested in improvisational technique, group directorship and a group process of creation.

The powerful force was in the collaboration. John relinquished the traditional director's role of setting up a show/ his vision or interpretation of a play or piece. He still carried the major responsibility of keeping the positive creative spark in the group (8 members in the ensemble) organized around a central theme- Innosense and Corruption. The intent of the workshop was to script and perform a piece for the "Fringe" activities of the Edinburgh Festival. The piece died when rehearsals began; this happened in the fifth week-- mounting a production put a premature frame to the evolution of the piece : : " IN NO SENSE ". What I wanted the piece to be about was the process of collaboration, this was the most exciting aspect..

Workshops met on a daily basis except for interruptions

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

EXPERIENCE
man who
This invo
- handled

Instructor's Evaluation and Comments:

Instructor's Signature:

Mentor's Signature (Mentor's Comment is on a separate form)

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]

EXPERIENCE REPORT 2

man who are lured into a stream by the water kelpie or "water horse"
This involved a days shoot from 5 A.M. to 6 P.M. where John directed,
I handled camera, and the workshop members played the parts of kelpies,
festival Renaissance, and Victorian man.

During the first week in Edinburgh we had lectures and a
seminar with David Campbell (of Scottish B.B.C.) where we read
two plays Willie Rough and Bread and Butter. During this week we
got a feel for the Scottish Culture, Theatre and language.

I was dissapointed in this workshop beacause John did not
challenge the concept of performance. Consequently I think
we ended up with a fairly straight sentimental presentation.
I appreciated John's enthusiasm ; I would have liked to have seen
a more critical guiding hand earlier on ... too much material....
needed sifting.

I must mention two non- catagorizable for lack of another
word "dancers": Jackie Lansley and Sally Potter, although I did not
directly work with them their emphasis on questions of environmental
theatre / audience -performer relationships was compelling
and totally original. Through watching them and the dance workshop
my own thoughts^(fire) about theatre/ dance / film the inter-relationship
in the arts was once agin kindled as in the first year of Cabrini
(Cal Arts Burbank) .

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

<h1>California Institute of the Arts</h1>		<p>Student Experience Report</p>
<p>Student: Please fill in all information at the top of this form.</p>		
<p>Student's Name</p> <p>Devorah Ann Cutler</p>	<p>Date</p> <p>November 12, 1974</p>	
<p>Teacher/Project Director</p> <p>Richard Demarco/ Devorah Cutler</p>	<p>Subject</p> <p>Film</p>	
<p>Project Title</p> <p>An Independent Documentary Film - Production in Super 8-sound</p>	<p>Student's School</p> <p>For Term I credit</p>	
<p>NOTE: This form is to be used to report on your work and study at California Institute of the Arts. You must make at least one report for each class project that you do during each term. The report should deal primarily with what you learned, how you learned it, and should appraise the work you have done. When you have completed the report, the class instructor or project director must read, evaluate and sign your report on the reverse. The teacher/project director will return it to you when it has been completed. You then take the Report to your Mentor.</p>		
<p>JUST THE FACTS:</p> <p>From July 16, to December 2, 1974 I was engaged in the making of a Super 8 - sound documentation of the Edinburgh Arts 74 Summer School activities and Oil Conference in Scotland in Association with the 1974 Edinburgh Festival.</p> <p>The film runs approximately 60 minutes. I shot the film at a 5:1 ratio, on Super 8 EX 40 and Super 8 EX160. (About 5 minutes was shot by Professor Doug Hales (Chicago Art Institute) while I did field sound.)</p> <p>FOOTAGE SHOT:</p> <ul style="list-style-type: none"> - 3½ hours on Lecina RT -S where I worked closely with Ricky indicating activities he wanted documented, and specific shots described. - At Sheffield Polytechnique School of Art and Design, Film School - I rephotographed Video shot by Jane Wiltaker and Bill Beech. - I built a small optical printer system to rephotograph slides taken by Ricky (fades and dissolve sequences) - At Sheffield film school I set up a studio situation to photograph Titles and Inserts. 		

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

DOCUMENTARY
REPRODUCTION

Sound : Field Interviews - a) rerecorded sound off video
b) sound transfers from Howard Walker
Bill Beech, Jane Whitaker tapes
c) sound recorded for Lochgilphead Dance
-feedback from Argyll community

Studio Dubbing - a) Wendy Cutler primary technician,
Andy Swales (Maritime Studios)
Ricky Demarco Narrative Voice over
b) Mary Macgrigor's commentary
reading of Gaelic poem/song
c) Dian Drey's letter to her
Uncle- voice over (Sheffield)

Transfers off Records and Tapes -
a) example letters to artist and
record company attached.
b) Access to Alie Munro's archive
collection of traditional Scottish
Music- University of Edinburgh School
of Scottish studies

Equipment: Revox A77 (Two were used for mixes for master)over

Instructor's Evaluation and Comment:

The student () did; () did not complete the course/project.

Instructor's Signature: _____

Mentor's Signature (Mentor's Comment is on a separate form) _____

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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EXPERIENCE REPORT - DEVORAH CUTLER CONTINUED.
DOCUMENTARY FILM:

EQUIPMENT: (contl.)

AKG D1200 - Microphone

headphones, leads, reels, 13/13 mains extension, monitor box ...

Nagra/ with electravoice mic

Nagra/ with main to Video Monitor

Wendy worked with Scottish BBC effects Lab

The Kelpie sequence was directed by John McRae- Nottingham University. This was shot as a dramatic film where I had to pay close attention to eyelines and matching shots, knowledge of two shot to establish situation.

Doug Hales collaborated with me in documentATIOn of his Edinburgh New Town/ Old town Bicycle piece.

Syncing sound to image was done post production with a projector, stopwatch and Revex A77.

JUST THE FEELINGS:

Mainly I was re-united with my intuition in a daily trial and error feedback situation. My most immediate, ruthless non-intellectual decision followed closely with a pair of scissors in editing was 85% the correct decision. Ricky's trust of my esthetic, my judgement in the cutting and shooting of the film with a minimum of direction (in many situations an unstated communication) gave me the freedom to really explore the medium of Super 8. I worked well with Ricky, his schedual so impossibly busy and spontaneous, I met with him when I could- in cars going from or going to, late at night burning Gallery lights into the "wee" hours of the morning... in the short time we had our sensibilities and vision of the film meshed, his eye as draftsman and painter and my eye of similar training seemed to agree. The collaboration was easy and energetic. Alastair Reid- well known Scottish poet and arch angel offered criticism and support .(a glass of afternoon Sherry)

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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REPORT - DEVORAH CUTLER CONTINUED
SENTARY FILM :

FEELINGS .. continued

I don't feel completely satisfied with this film. For Ricky it is a pilot documentary to be used in conjunction with his United States tour (recruiting for Edinburgh Arts 75) and as a statement and record of Edinburgh Arts 74. I like the use of the video image, and especially the slides which have a painting like grain and orange tone. Because of my involvement with the theatre workshop, I was not able to document with the completeness or ingenuity I would have like to brought to the film. I am glad to have carried the experiment as far as I have--- It's completion--- and to have arrived at a structure for the film which evolved through editing. Mostly I was delighted/ thrilled to collaborate with my sister Wendy whose sensitivity in the area of sound and general creative sense I tremendously respect.

The film was backed by the Richard Demarco Art Gallery Trustees and cost approximately 423.00 British Pounds, with some my pocket holes account for. (Budget Breakdown attached)

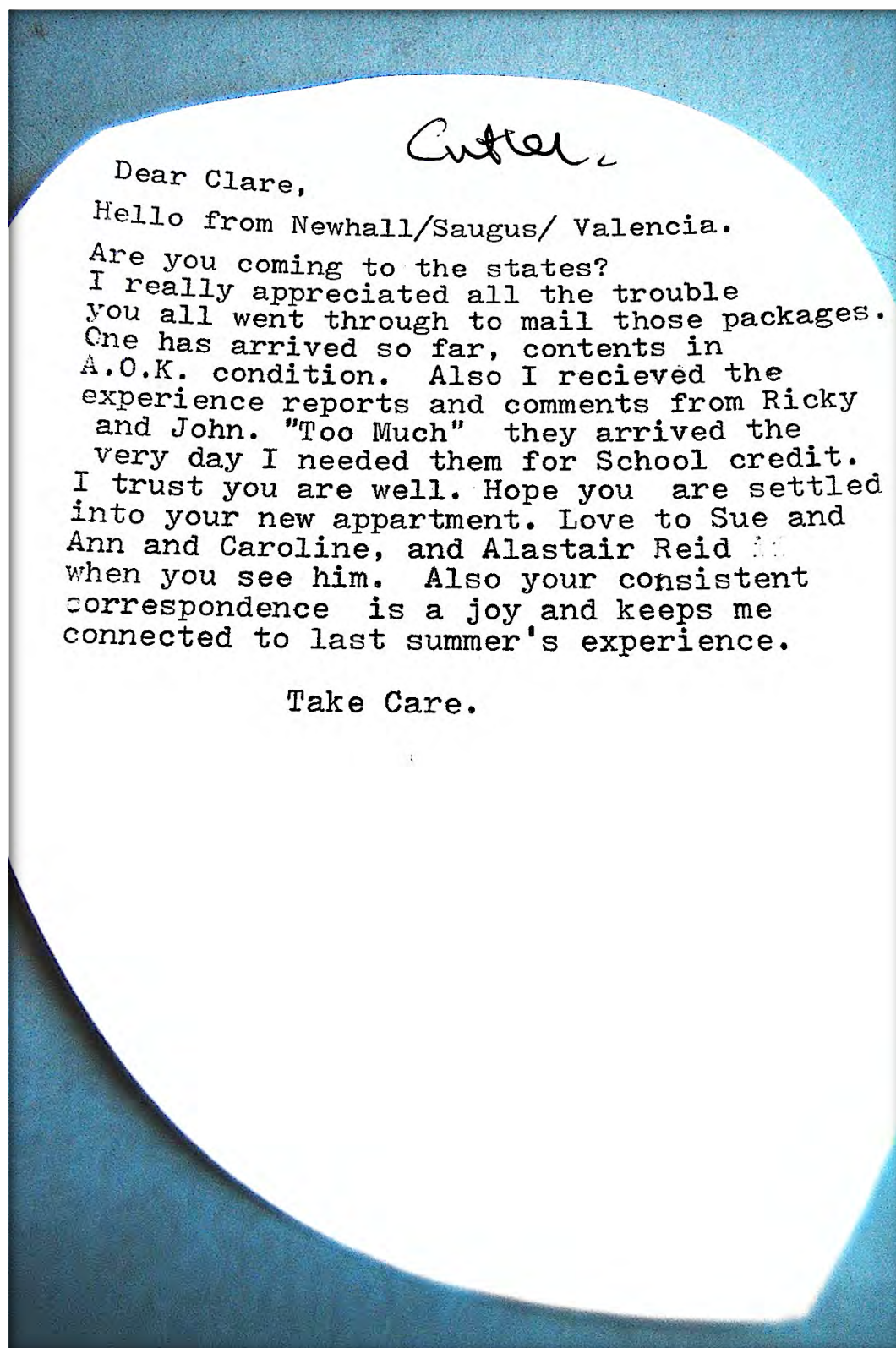
Also taken care of by the Richard Demarco Gallery in lieu of a fee was Bed and Breakfast (accommodations while working on the film).

"Edinburgh Arts 74 -
A Chronological
Documentary"
-Devorah Cutler



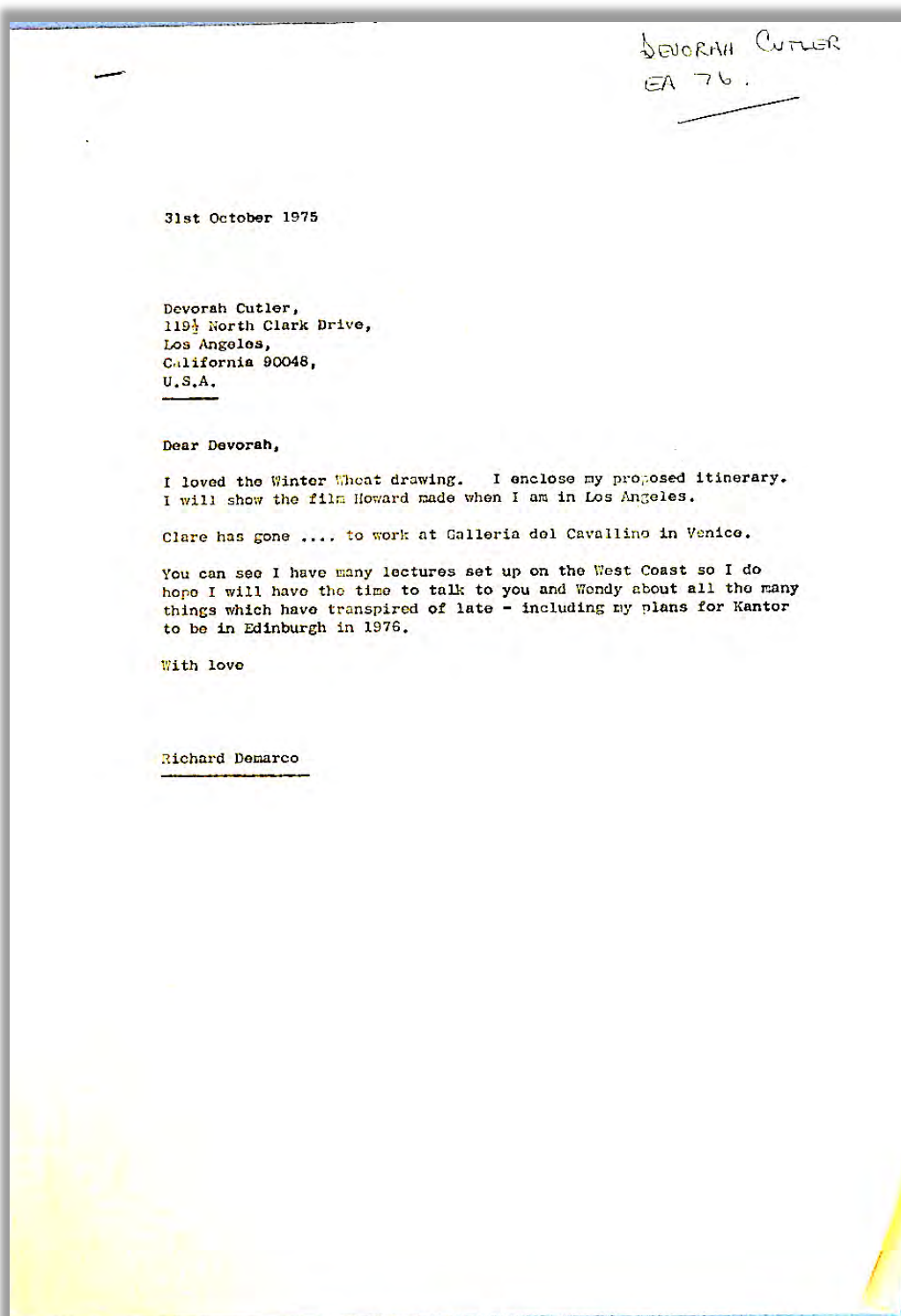
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[SOURCE: GMA: A37/2/86/7]

October 9, 1975

Dear Ricky,

I loved getting the information on this year's Edinburgh Arts and Festival. Now I am listening to the clamor of reconstruction at the studio, facades of buildings being remodeled, reshaped into other eras. My imagination gets a lively kick whenever I look outside, inside is a normal office but with a few personal trappings which makes for a friendly atmosphere. I saw an article on Edinburgh, the little boy atop the old University, the castle in silhouette, Charlotte's square and Lady Stair's close. This place reeks of the hunt for the big game-- big money and people are commodities. Although I have run into some few who are vivid, alive, honest- experimenting or saying something they feel needs to be said.

Hope all goes well for you in your sphere. If there are any future publications...please keep in touch. Once the film is completed, by Howard, I would like to see what you've done. Perhaps I could pay for postage, borrow it or screen it here, then return it.

If you hear from that marvelous dynamic duo-- Lansley/Potter say "hey!"

Hello to all. Best wishes to Sue on her new Island adventure.

-Devorah

FILE-DEVORAH CUTLER
ED. ART 76

DEAR DEVORAH. I LOVED THE WINTER WHEAT DRAWING. I ENJOYED MY PROPOSED ITINERARY I'LL SHOW THE FILM HOWARD MADE WHEN I AM IN L.A.

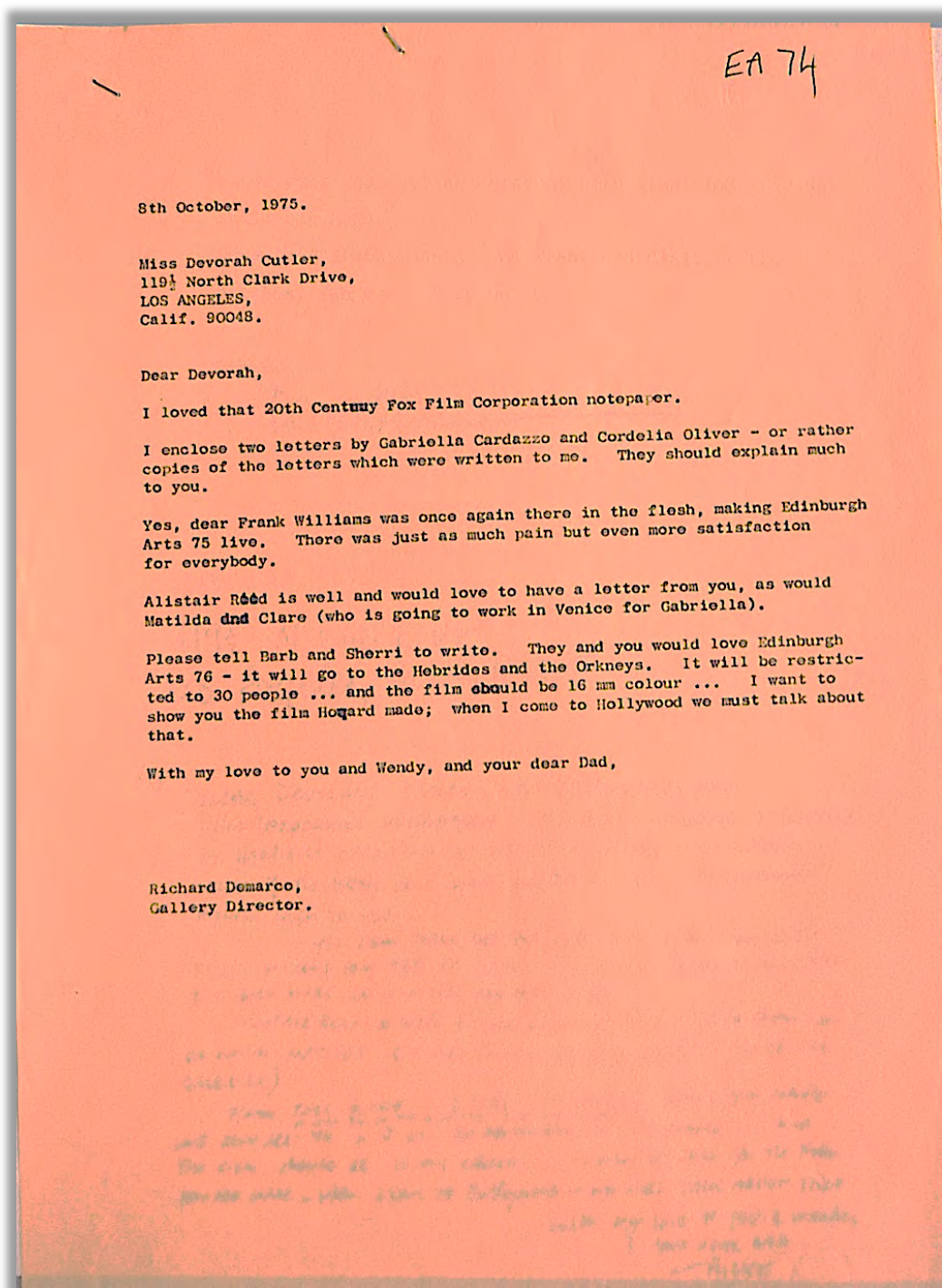
CLARE HAS GONE ... TO WORK AT GATHERS' OLD CAVALLINO IN VENICE YOU CAN SEE I HAVE MANY EVENTS SET UP IN THE WEST COAST... SO I DO HOPE I'LL HAVE THE TIME TO TALK TO YOU & WENDY ABOUT ALL THE MANY THINGS WHICH HAVE TRANSPIRED AS LATE IN INCLUDING MY PLANS FOR NANTON TO BE IN EDINBURGH IN 1976. WITH LOVE. R.



winter wheat

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]



8th October, 1975.

Miss Devorah Cutler,
119 1/2 North Clark Drive,
LOS ANGELES,
Calif. 90048.

Dear Devorah,

I loved that 20th Century Fox Film Corporation notepaper.

I enclose two letters by Gabriella Cardazzo and Cordelia Oliver - or rather copies of the letters which were written to me. They should explain much to you.

Yes, dear Frank Williams was once again there in the flesh, making Edinburgh Arts 75 live. There was just as much pain but even more satisfaction for everybody.

Alistair Reid is well and would love to have a letter from you, as would Matilda and Clare (who is going to work in Venice for Gabriella).

Please tell Barb and Sherri to write. They and you would love Edinburgh Arts 76 - it will go to the Hebrides and the Orkneys. It will be restricted to 30 people ... and the film should be 16 mm colour ... I want to show you the film Howard made; when I come to Hollywood we must talk about that.

With my love to you and Wendy, and your dear Dad,

Richard Demarco,
Gallery Director.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]

"Oh we will code our cornerstone with light and love we
build our home."

Love to Allistair Reid and Frank and Clair, Anne,
Mitilda, teh Mrs., Keep well.

Devorah.

Devorah

DEVORAH CUTLER

119½ N. Clark Dr
Los Angeles, Calif 90048

Reply
Dear Devorah. I loved the 20th Century Fox
Film Corporation Notepaper. I enclose ~~attached~~ 2 letters
by GABRIELLA CARDAZZO & ROSALIA OLIVERA — or rather
copies of the letters which were written to me. They should
explain much to you.

YES DEAR FRANK WILLIAMS WAS ONE AGAIN THERE IN THE
FLESH MAKING EDIN. ARTS YR LIVE. THERE WAS THAT AS MUCH AS
RUT EVEN MADE SATISFACTION FOR EVERYBODY

ALISTAIR REID IS WELL & WOULD LOVE TO HAVE A LETTER FROM YOU
DO MOTHER MATILDA & CLARE (who is going to work in VENICE FOR
GABRIELLA)

PLEASE TELL GAB & SHERI TO WRITE. THEY & YOU WOULD
IT WILL GO TO THE HEADLINES AND BE DELETED.
LOVE EDIN. ARTS '76. & IT WILL BE RESTRICTED TO 30 people ... AND
THE FILM SHOULD BE 16 MM COLOUR I WANT TO SHOW YOU THE FILM
HOMER MADE — WHEN I CAME TO HOLLYWOOD — WE MUST TALK ABOUT THAT

With my love to you & Wendy
& your dear dad

—RICKY.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]



September 16, 1975

Dear Ricky,

Today I began working for a man named Jerry Zeitman. ^(As his secretary)

One of the many producers at 20th. The view from my window is reminiscent of Edinburgh, the only difference is that there are stair-type fire escapes, and these are only movie-lot fronts. I got a post-card from Frank, the only one to see Edinburgh Arts through its four years of pain and productivity.

As always he is consistently on top of the scene.

Wish I could be filled in on the more specific details of Edinburgh Arts 75 and the film you and Howard did to record it. Please write when you get a moment.

Also Bar^u and Sherri wrote to me, they are coming to Los Angeles to work at the woman's center...

Does Clair have their address on hand? They mentioned Edinburgh Arts '76 ... well Ricky, keep in touch.

I am still curious ~~whether~~ you want to do a shortened version of E. A. '74 or if you want to continue work. ^(reel #3)

Wendy and I did a special program on Scottish music ^(public radio) from the Northern regions and the Hebrides, songs and

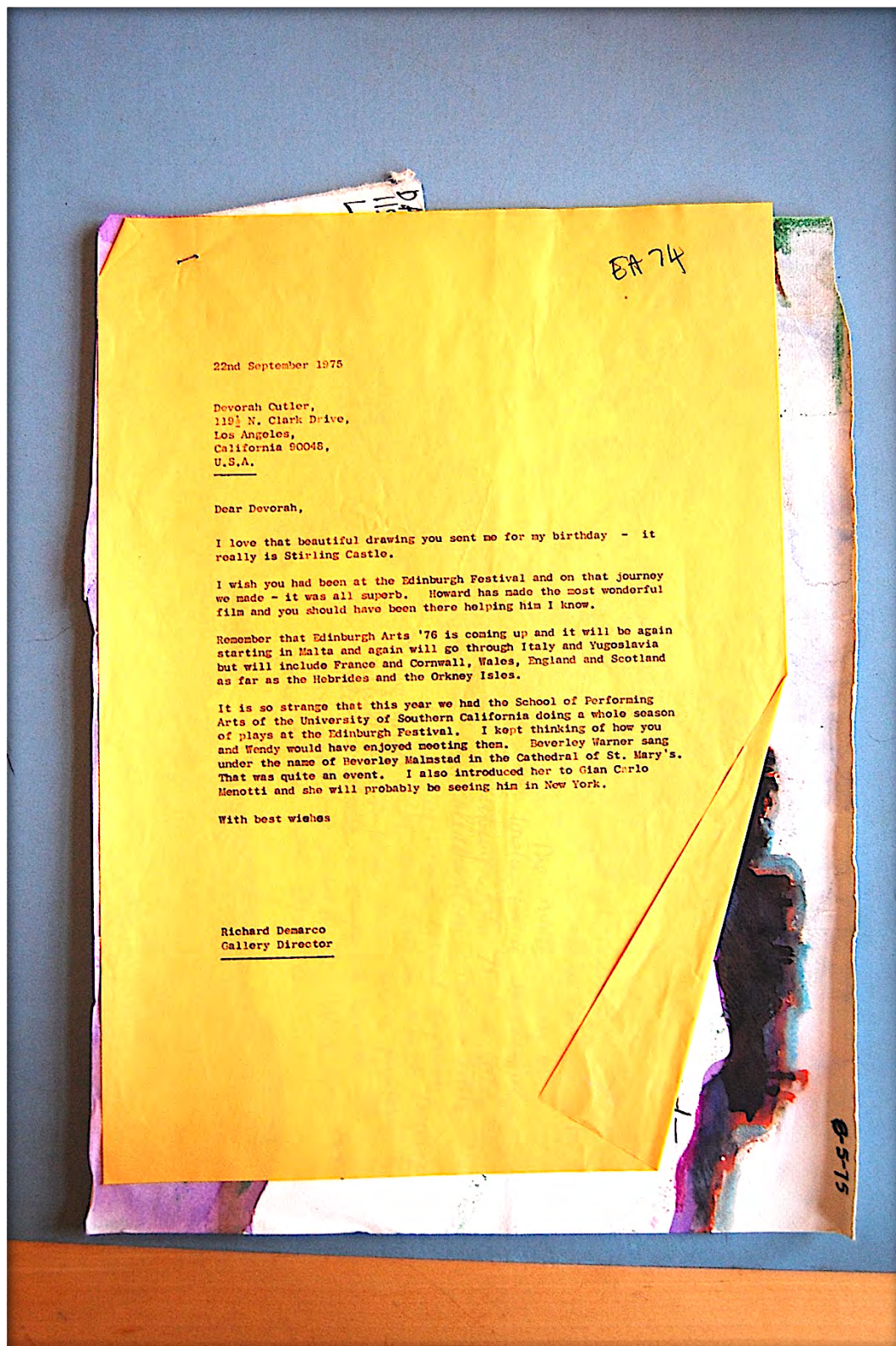
music you originally introduced me too. Waulking and piping, Glens and Heather, Scotland still stings my nesting

thoughts. ^(over)

BOX 960, BEVERLY HILLS, CALIFORNIA 90213 • PHONE (213) 217 2211 • CABLE ADDRESS: CENTFOX, LOS ANGELES • TELEX 6-74875

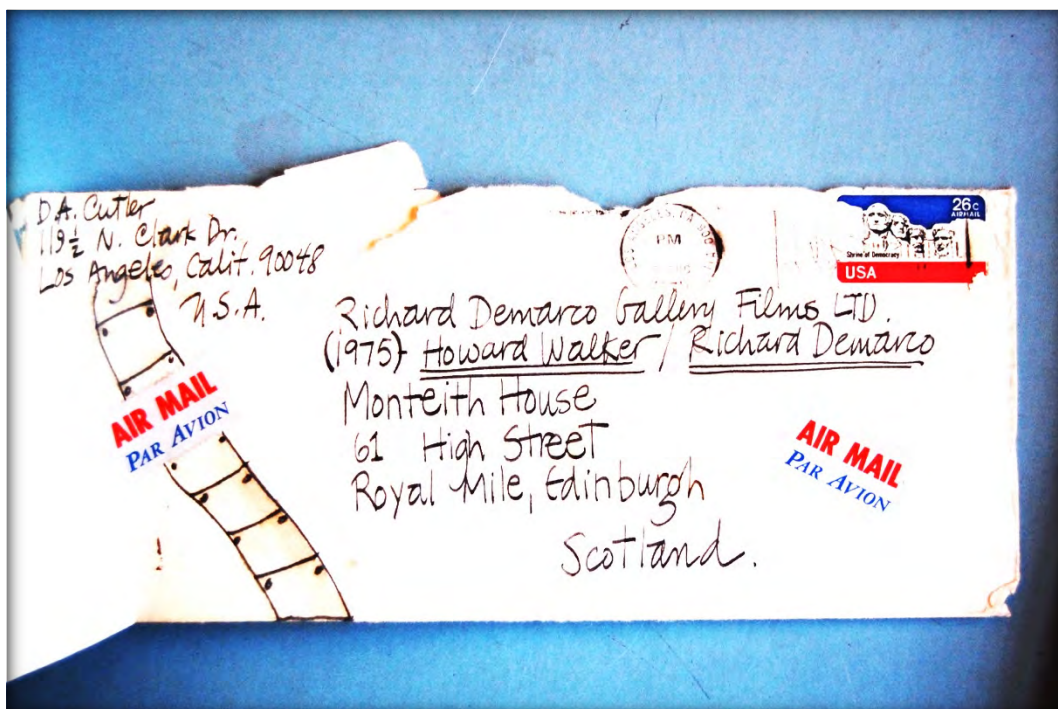
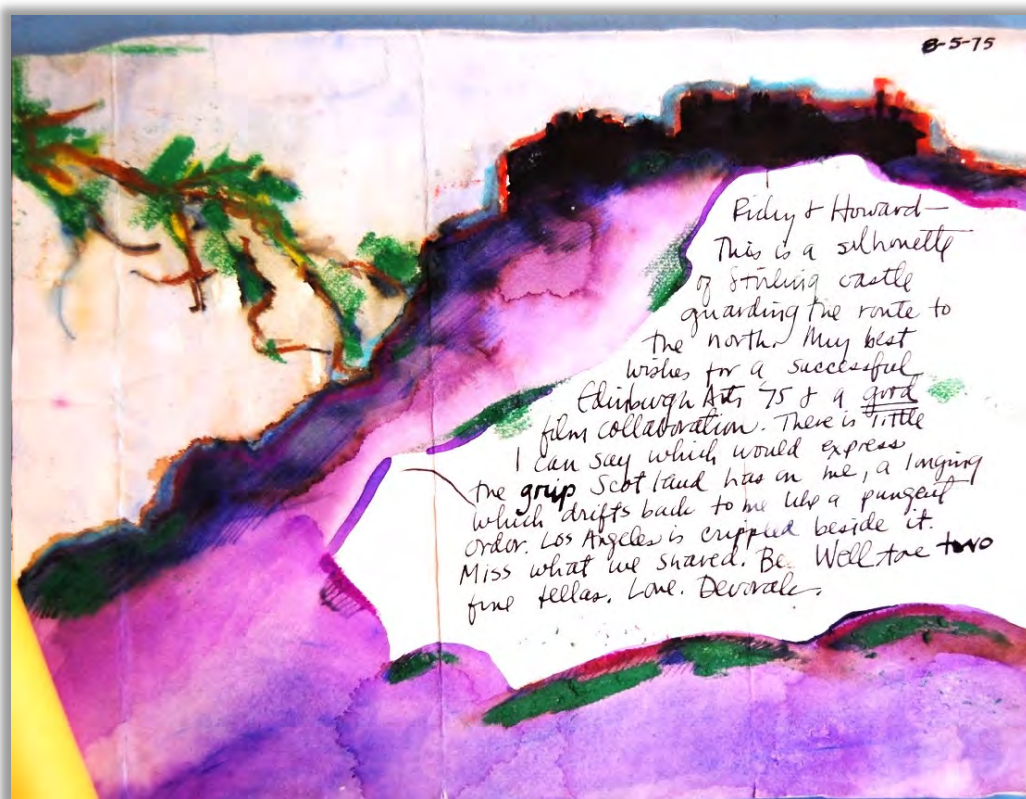
On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SELECTED CORRESPONDENCE BETWEEN
DEVORAH CUTLER AND RICHARD DEMARCO & EDINBURGH ARTS STAFF 1974-75
[SOURCE: GMA: A37/2/86/7]



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EA.
File Devoral
Cutler

November 5, 1975

Dear Ricky,

I recieved your letter with your tentitive intinerary attached...about Kantor--"I'll believe it when I see it." Everything is going well for me, the prospects for being able to attend Edinburgh Arts are still an unknown for me... the prospects of making a film about Kantor or about the Journey will probably always intrigue me. After reading in your letter about Howard's film, I became a little disturbed that the Super - 8 film, as is, does not work for you, and that other than a documentation it serves no function as a promotional statement. Consider this: Cut to a shorter film, perhaps incorporating the Kelpie sequence, Doug's and Wendy's promonade in the Circuses(the Bicycle piece,) maybe bits and snatches of the journey, with the flavor of of I LOVED A LASS or BAGPIPE or PIBROCH... Please write and tell me what your final opinion on the film's and also it's use value for you...this is valuable feedback to me since I spent so much time and effort on the project, not to mention a labor of love. If you have written it off as a loss and it is the experience that remains, the spirit of the adventure, this too I want to know. Please Ricky, you have not been frank with me about this. I myself was dissapointed with the film although there were some beautiful moments, and I think a geniune energy-- in the true heart of the experience/experiment.

Looking forward to hearing from you.

Devoral

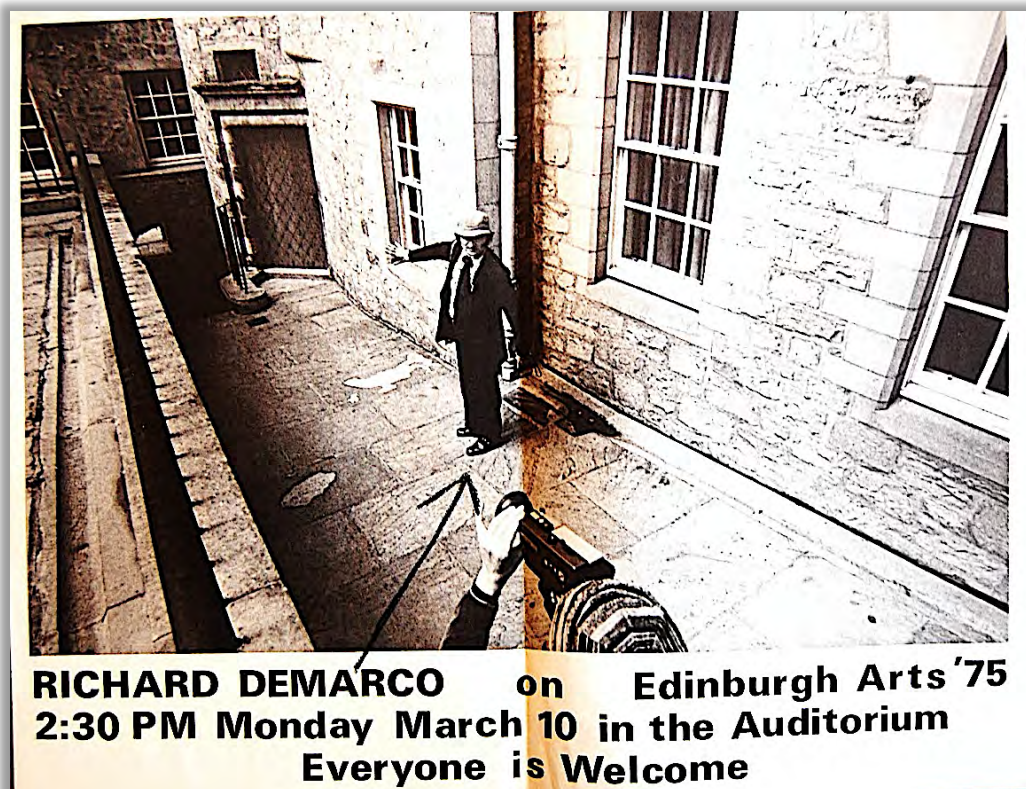
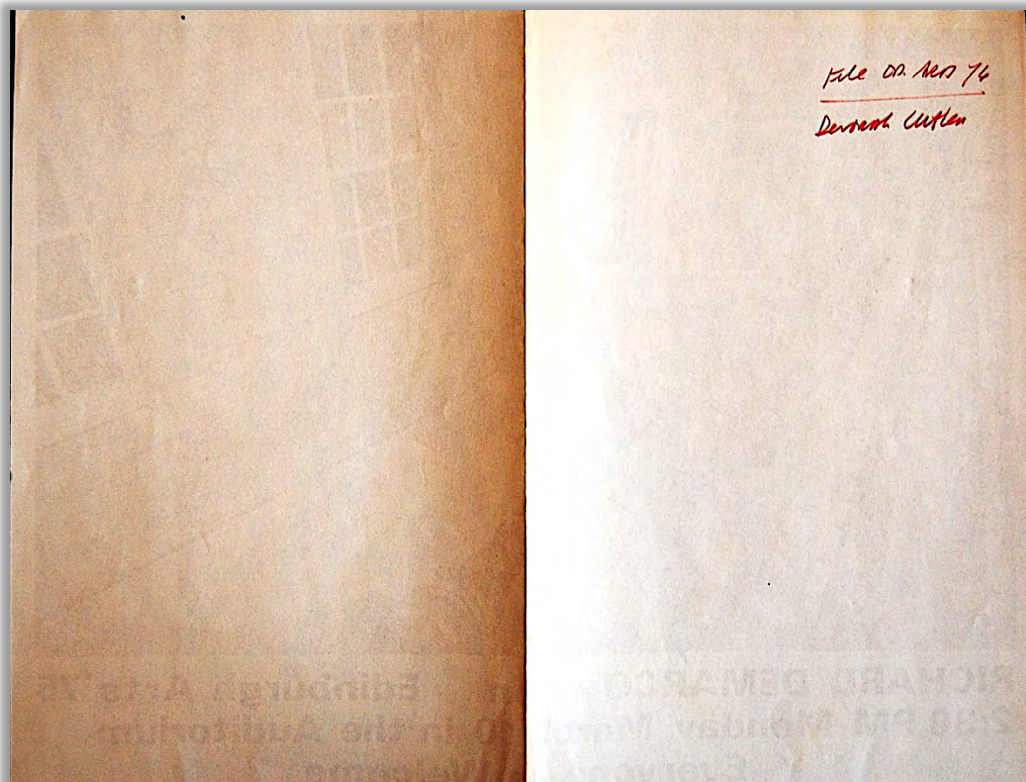
150 S. Spalding Dr.
Beverly Hills, CA 90212
United States/ (213) 274-2976

Phone

Handwritten reply:
Dear Devoral -
of course I can't make
your film in the finished
is my film of Howard's
last, I sent a letter to
Howard. Ric

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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[SOURCE: GMA: A37/2/86/7]



RICHARD DEMARCO on Edinburgh Arts '75
2:30 PM Monday March 10 in the Auditorium
Everyone is Welcome

On the Road to Meikle Seggie — Richard Demarco's Edinburgh Arts Journeys 1972-80

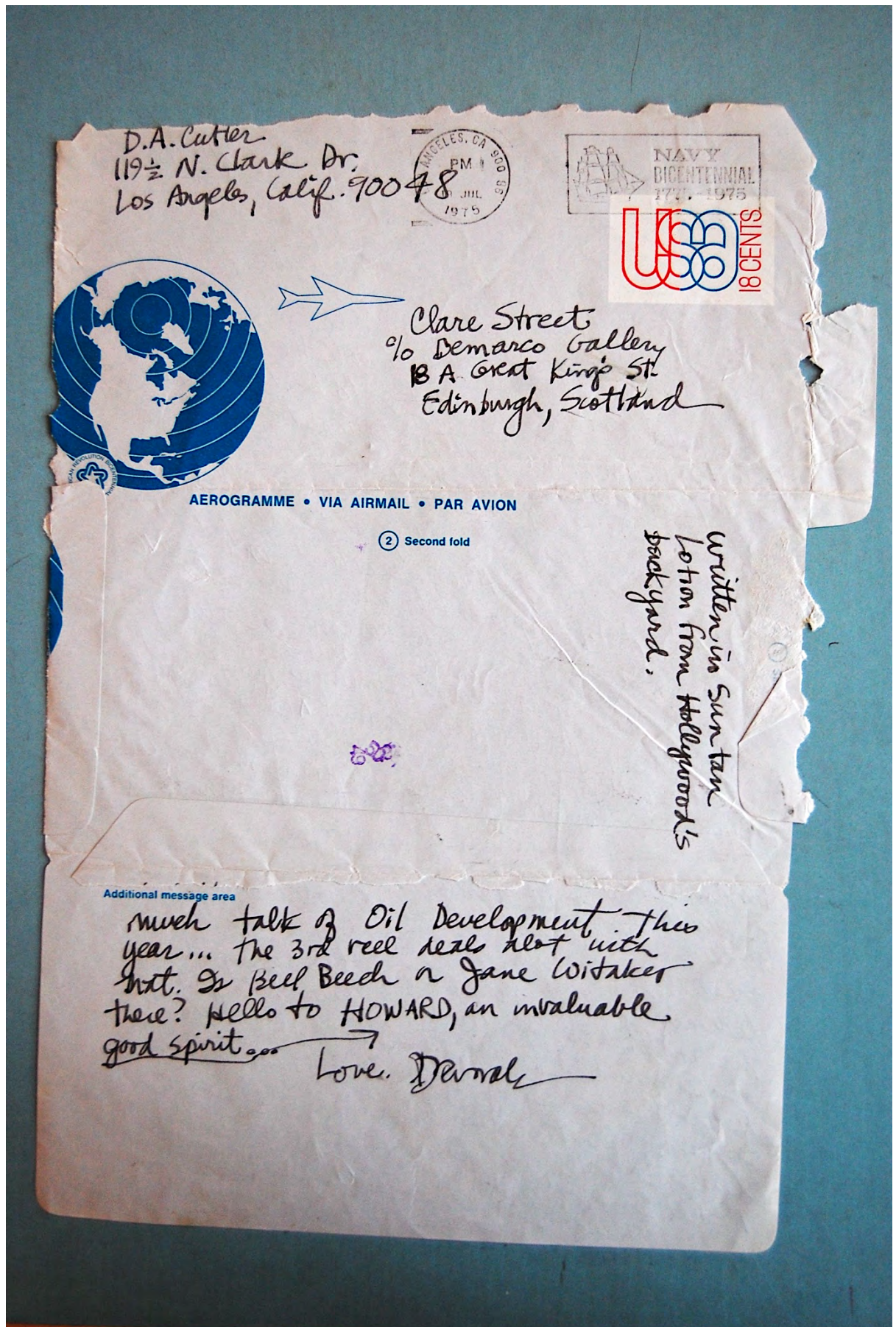
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[SOURCE: GMA: A37/2/86/7]

7/18/75

Dear Clare—
How goes this year's Edinburgh Arts?
Please send me some word of your activities & adventures. I recieved a postcard picture of Malta from Picky. Curious how The 16mm production is working out, and how The Super 8 - The 1st two reels were recieved. seems to me if it is to be kept as a "film" it should be cut with only the parts that really work kept - but if it is to be kept as a documentation, then it seems fitting that it should be as long as it is and The 3rd reel should be completed. The exuberance & freedom of The whole Summer, The whole Edinburgh Arts Thing floods back to me. I feel bitten by Scotland, and LONG to return. No kidding, it is like an unbearable enticing odor ~~or like~~ a Kelpie calling me luring me into a stream. Have you seen much of Mitilda Febucca or any of last year's crew? Edinburgh must be bustling with preparation for The Festival. Please send me waivers or posters. I'm so curious. Is Salley or Jackey returned? Thank you again for everything. My sincerest hellos to Susie in the office. Tell her only 8 months til our birthday. Regards to Allister. Has the film served a function at all this year? In other words, was it used as an introduction. There are many problems with it. We were all learning, which goes with out saying & braces the mistakes. Is Maria there this year or Sherr and Barb (as planned) & have you heard from many of the "Us" of last year? So many questions - a hurricane of curiosity.
Clare - Be well, regards to Picky, Ford Linds.
I still working on film, scripted & directed a piece called "Teabreak for Mrs. Penrose". Is there

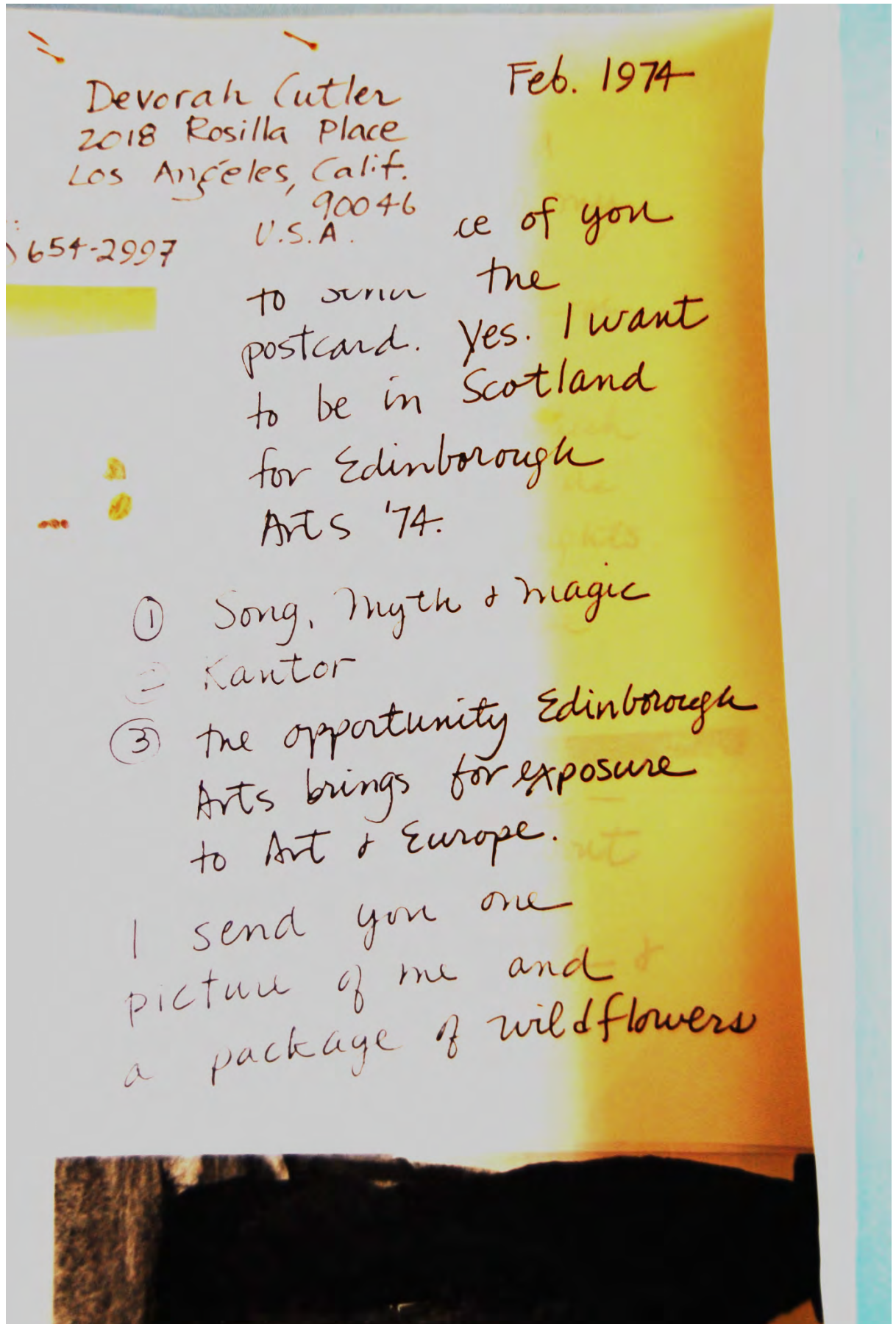
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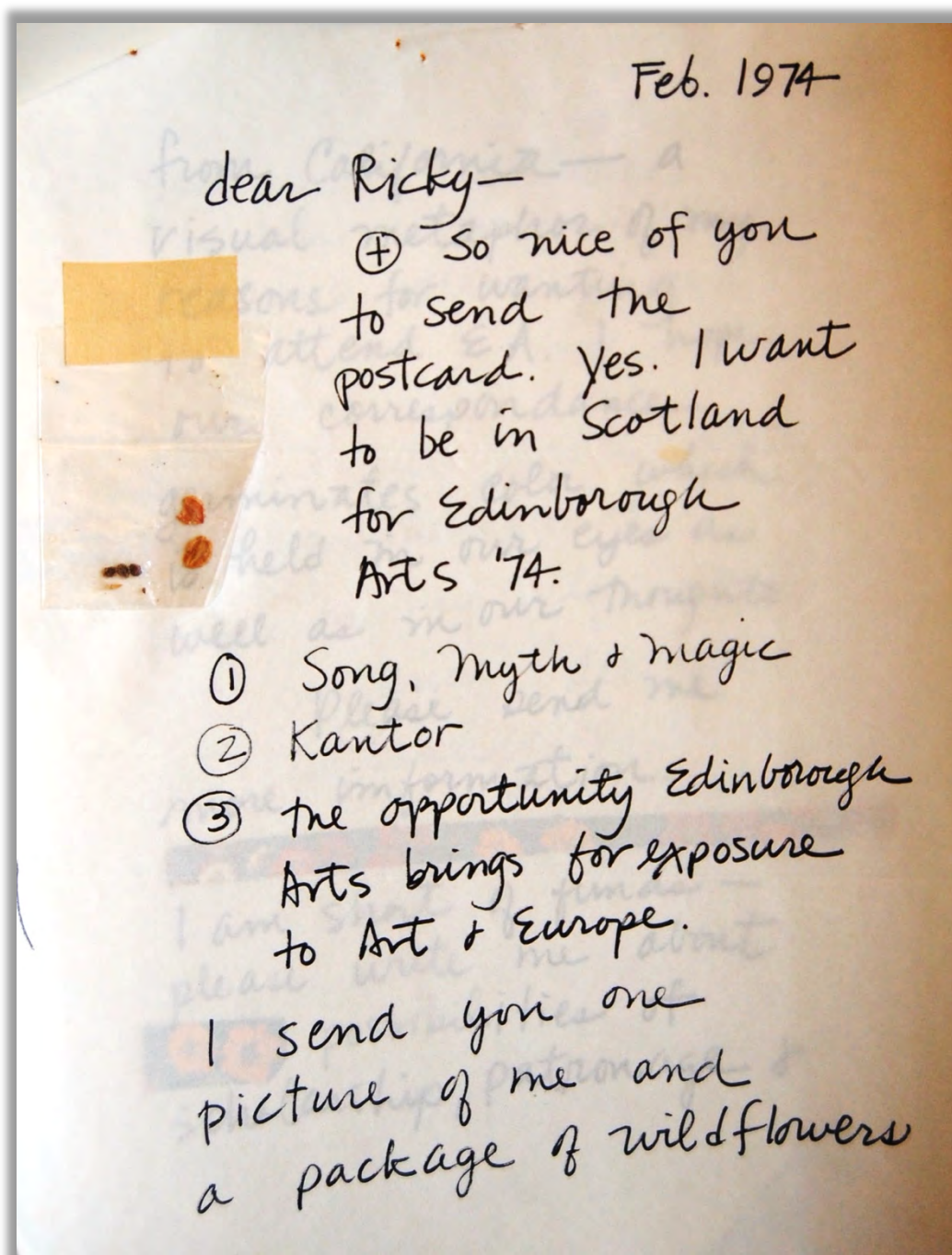
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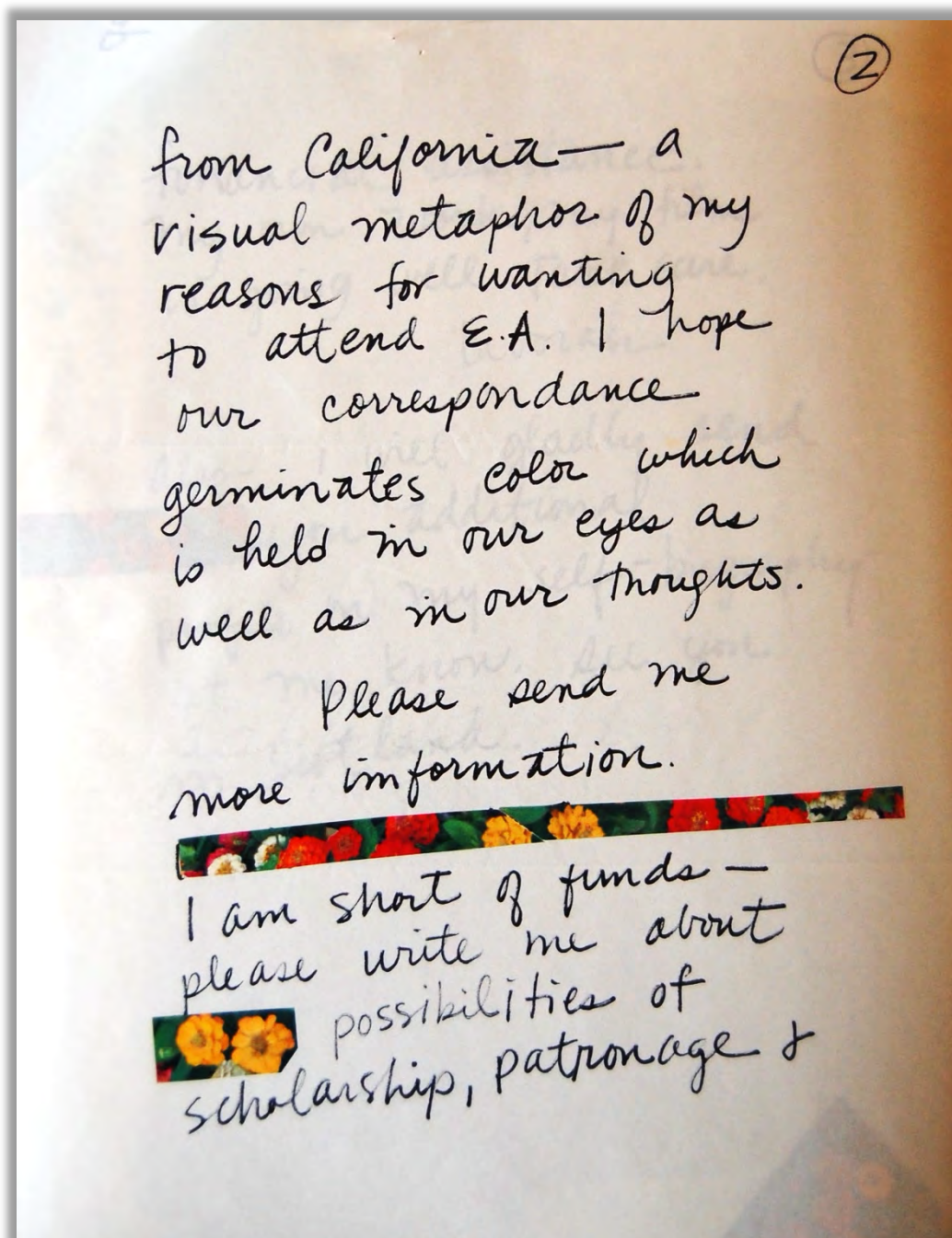
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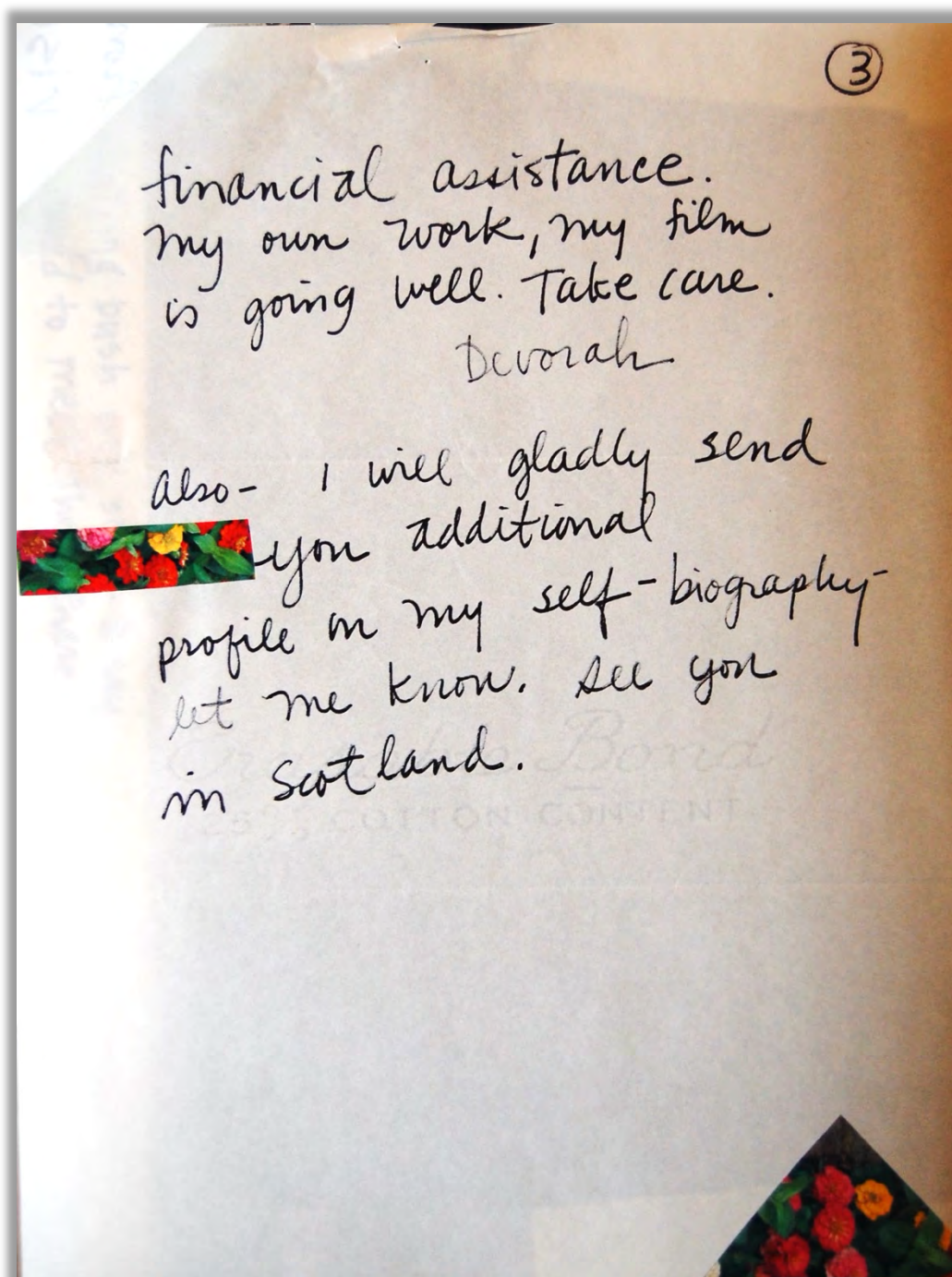
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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ART 1974 PROGRAMME
[SOURCE: GMA: A37/2/86/6]

Appendix 17.0

2/86/6

EDINBURGH ARTS 1974 - DAILY PROGRAMME

<u>DATE</u>	<u>Time</u>	<u>EVENT</u>	<u>PLACE</u>
<u>Thursday</u> <u>18 July</u>	10.45 am	Bus leaves	From Great King Street
	11.20 am	Students Arrive	Edinburgh Airport
	1 pm	Lunch for those who want.	Pollock Halls
	3 pm	Walk About Edinburgh with Richard Demarco	(on foot)
<u>STAY POLLOCK HALLS OF RESIDENCE</u>	5.30 pm -	Interviews with Matilda O'Brien and Clare Street	Pollock Halls
	7 pm.	Dinner	Beehive Inn, Lawnmarket
	7.30 pm	Slide Show: Michael Meyers	
	9.30 pm	Steve Whitacre John Paskiewicz	Pollock Halls
<u>Friday</u> <u>19 July</u>	9.30 am	Introduction by John Taylor and Richard Demarco	David Hume Tower, Lecture Hall C.
	11 am	Coffee	
	11.30 am	History and Culture of Scotland (John Taylor)	David Hume Tower, Lecture Hall C.
	1pm	Lunch	University Canteen
	2 pm	Walking Tour of the Old Town and Arthur's Seat	
	5.30 pm	Interviews with Matilda O'Brien and Clare Street	Pollock Halls
	7.30 pm	Dinner	Beehive Inn
		Free Evening	
<u>Saturday</u> <u>20 July</u>	9.30 am	Films of Scotland	William Robertson Building
	11 am	Coffee	
	11.30 am	Architecture in Scotland I	William Robertson Building
	1 pm	Lunch	Lecture Theatre
	2.15 pm	Walking Tour of New Town	University Canteen
	6.30 pm	Cocktail Party	St. Cecilia's Hall
			Niddrie Street
	9.30 pm	Dinner	Beehive Inn
		Free evening	
<u>Sunday</u> <u>21 July</u>	10 am	Bus tour leaving from to	Pollock Halls
			Craigmillar Castle,
			Crichton Castle, Dryburgh
			Abbey, Abbotsford House)
			Marchmont (home of Sir
			Robert and Lady McEwen)
			Edinburgh
	6.30 pm	Arrive	
	7.30 pm	Dinner	
	10 pm	Depart for	
<u>Monday</u> <u>22 July</u>	9.30 am	Poetry in Scotland (Mr. Garioch)	William Robertson Building
	11. am	Coffee	
	11.30 am	Theatre in Scotland (Mr. Campbell)	William Robertson Building,
			Lecture Theatre
	1 pm	Lunch	University Canteen
	2.15 pm	Architecture in Scotland II (Mrs. Michaelson)	
	7.30 pm	Dinner	Beehive Inn
	9.30 pm	Talk by Craigmillar Festival Association.	Pollock Halls
<u>Tuesday</u> <u>23 July</u>	10 am	Seminars on Poetry & Theatre (Messrs Garioch & Campbell)	10 Buccleuch Place
	1 pm	Lunch	
	2.15 pm -	Seminars on Edinburgh Townscape (Mrs. Michaelson)	University Canteen
	4.30 pm	Social History of Scotland (Mr. Taylor)	10 Buccleuch Place
	7.30 pm	Dinner	Beehive Inn
	9.30 pm	Talk by H.M. Police Force of Edinburgh	Pollock Halls

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ART 1974 PROGRAMME
[SOURCE: GMA: A37/2/86/6]

<u>DATE</u>	<u>TIME</u>	<u>EVENT</u>	<u>PLACE</u>
<u>Wednesday</u> <u>24 July</u>	10.30 am	Seminars on Poetry & Theatre (Messrs Garioch & Campbell)	10 Buccleuch Place
	1 pm	Lunch	University Canteen
	2.15 pm -	Seminars on Edinburgh Townscape (Mrs. Michaelson) and Social History of Scotland (John Taylor)	10 Buccleuch Place
	4.30 pm		
	7.30 pm	Dinner	Beehive Inn
	9.30 pm	Talk by Ian McClure (Water of Leith Project Group)	Pollock Halls
<u>Thursday</u> <u>25 July</u>	10.30 am -	Seminars on Poetry & Theatre (Messrs Garioch & Campbell)	10 Buccleuch Place
	12.45 am		
	1 pm	Lunch	University Canteen
	2.15 pm -	Seminars on Edinburgh Townscape (Mrs. Michaelson) & Social History of Scotland (John Taylor)	10 Buccleuch Place
	4.30 pm		
	7.30 pm	Dinner	Beehive Inn
	9.30 pm	Talk by Representatives of H.M. Prison Service	Pollock Halls
<u>Friday</u> <u>26 July</u>	10.30 am -	Seminar on Poetry & Theatre (Messrs Garioch & Campbell)	10 Buccleuch Place
	12.45 am		
	1 pm	Lunch	University Canteen
	2.15 pm -	Seminars on Edinburgh Townscape (Mrs. Michaelson) & Social History of Scotland (John Taylor)	10 Buccleuch Place
	4.30 pm		
	7.30 pm	Dinner	Beehive Inn
	9.30 pm	Slide Show: Tom Ockerse Barton McNeill Ethan Allen Greenleaf	Pollock Halls
<u>Saturday</u> <u>27 July</u>	9 am	Bus from	Pollock Halls
		to	Edinburgh Station
	9.48 am	Train Edinburgh to Stirling	
<u>STAY STIRLING</u> <u>UNIVERSITY</u>	10.39 am	Bus from	Stirling Station
		to	Stirling University
	1 pm	Picnic Lunch	University Grounds
	2 pm	Walkabout Stirling with Richard Demarco	
	7.30 pm	Dinner	Stirling University
<u>Sunday</u> <u>28 July</u>	9 am - 12.00	Dance Workshop	Pathfoot 'J' Lounge
	10.30 - 12.00	Theatre Workshop	Andrew Stewart Hall
	10.30 - 12.00	Visual Arts Workshop	Games Room
	12.30 pm	Bus On the Road to Meikle Seggie to discover the Castles of Cleish and Dalmanno	
		Picnic lunch en route	
	8 pm	Dinner	Stirling University
	9 pm	Students slide show	Room BLT4 in T72
<u>Monday</u> <u>29 July</u>	9 - 12.00	Dance Workshop	Pathfoot 'J' Lounge
	10.30 - 12.00	Theatre Workshop	Andrew Stewart Hall
	10.30 - 12.00	Visual Arts Workshop	
	12.30 pm	Picnic Lunch	University Grounds
	2.30 - 5.30 pm	Dance Workshop	Pathfoot 'J' Lounge
	2.30 - 5.30 pm	Theatre Workshop	Andrew Stewart Hall
	2.30 pm	Visual Arts Workshop	
	7 pm	Dinner	Stirling University
	8 pm	Lecture Murray Grigor 'Space and Loss'	BLT4 in T72

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ART 1974 PROGRAMME
[SOURCE: GMA: A37/2/86/6]

<u>DATE</u>	<u>TIME</u>	<u>EVENT</u>	<u>PLACE</u>
<u>Tuesday</u> <u>30 July</u>	9 am - 10.30	Dance Workshop	Pathfoot 'J' Lounge
	10.30 am	Bus to	St. Andrews
	11.30 am	David Walker to do tour of	St. Catherine's Gallery,
		Krazy Kat Archives	Fine Art Dpt. ST. ANDREWS
	1 pm	Picnic Lunch	
	2 pm	Lecture by Professor John Stear	
	7 pm	Bus leaves to	Stirling
	9 pm	Dinner	Stirling University
<u>Wednesday</u> <u>31 July</u>	9 - 12 noon	Dance Workshop	Pathfoot 'J' Lounge
	10.30-12.00	Theatre Workshop	Andrew Stewart Hall Games Room
	10.30	Visual Arts Workshop	S
	12.30	Bus to	Castle Doune, Doune Gdns.
		Picnic Lunch	Doune Motor Museum
	8 pm	Dinner	Stirling University
	9 pm	Slide Show	Room BLT4 in Y72
<u>Thursday</u> <u>1 August</u>	9 - 12 noon	Dance Workshop	Pathfoot 'J' Lounge
	10.30 - 12.00	Theatre Workshop	Andrew Stewart Hall Games Room
	10.30	Visual Arts Workshop	
	1 pm	Picnic Lunch	University Grounds
	2 pm	Bus to	Dollar Glen & Castle Campbell
	8 pm	Dinner	Stirling University
	9 pm	Slide Show:	Room BLT4 in T72
<u>Friday</u> <u>2 August</u>	9 am - 12.00	Dance Workshop	Pathfoot 'J' Lounge
	10.30 - 12.00	Theatre Workshop	Andrew Stewart Hall Games Room
	10.30	Visual Arts Workshop	
	1 pm	Picnic Lunch	University Grounds
	2 - 5 pm	Dance Workshop	Pathfoot 'J' Lounge
	2 - 5 pm	Theatre Workshop	Andrew Stewart Hall Games Room
	2 - 5 pm	Visual Arts Workshop	
	5 - 8 pm	Student Interview with Richard Demarco	Stirling University
	8 pm	Dinner	Stirling University
<u>Saturday</u> <u>3 August</u>		Bus from	University Stirling
		to	Station
		Train	Stirling-Glasgow
		Train	Glasgow - Oban
		Bus	Oban - Lochgilphead
STAY LOCHGILPHEAD COMMUNITY CENTRE		Picnic Lunch en route	
		Arrive	Lochgilphead Community Centre
		Walkabout Lochgilphead with Richard Demarco	
	8 pm	Dinner	Lochgilphead C. Centre.
<u>Sunday</u> <u>4 August</u>	9 am	Groups A & B	to Lunga House, Ardfarn
	9 am	Groups C & D	Workshops Lochgilphead
	1 pm	Groups A & B picnic lunch	Lunga House
		Groups C & D picnic lunch	Lochgilphead
	2.30 pm	Groups C & D to	Lunga House, Ardfarn
	7.30 pm	Barbecue	Lunga House
<u>Monday</u> <u>5 August</u>	9 am	Dance Workshop	Lochgilphead C. Centre
	10.30 am	Theatre Workshop	" " "
	10.30 am	Visual Arts Workshop	" " "
	1 pm	Picnic Lunch	Lochgilphead
	2.30 pm	Dance Workshop	"
	2.30 pm	Theatre Workshop	"
	2.30 pm	Visual Arts Workshop	"
	7 pm	Bus to	Kilmartin
	7.30 pm	Dinner	Kilmartin Cairn Coffee Room (Gaelic singing, Piped Band on Kilmartin Village Green)

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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ART 1974 PROGRAMME
[SOURCE: GMA: A37/2/86/6]

<u>DATE</u>	<u>TIME</u>	<u>EVENT</u>	<u>PLACE</u>
<u>Tuesday</u> <u>6 August</u>	9.30 am	Groups A & B Bus to	Lunga
	10. am	Groups A & B Boat to	Garvelloch Isles (ALL DAY)
	10 am	Groups C & D bus to	Dunadd Prehistoric Fort,
		Picnic Lunch en route	Carnasserie Castle & Temple
			Wood all day.
	8 pm	Dinner	Lochgilphead Community Centre
<u>Wednesday</u> <u>7 August</u>	9 am	Dance Workshop	Lochgilphead
	10.30 am	Theatre Workshop	Lochgilphead
	10.30 am	Visual Arts Workshop	Lochgilphead
	1 pm	Picnic Lunch	Lochgilphead
	2 pm	Dance Workshop	Lochgilphead
		Visual Arts Workshop	Lochgilphead
		Theatre Workshop	Lochgilphead
	7 pm	Bus to	Lunga House, Ardferrn
	7.30 pm	Highland Ball	Lunga House
<u>Thursday</u> <u>8 August</u>	9 am	Dance Workshop	Lochgilphead
	10.30 am	Theatre Workshop	Lochgilphead
	10.30 am	Visual Arts Workshop	Lochgilphead
	1 pm	Bus to	Loch Awe, Kilchurn Castle
			Ben Cruachan
		Picnic Lunch en route	
	8 pm	Dinner	Lochgilphead Community Centre
		Lecture by Marion Campbell	Lochgilphead
<u>Friday</u> <u>9 August</u>	9.30 am	Groups C & D to	Lunga
	10 am	Groups C & D to	Garvelloch Isles (ALL DAY)
	10 am	Groups A & B bus to	Dunadd Prehistoric Fort,
			Carnasserie Castle & Temple
			Wood (ALL DAY)
		Picnic lunch en route	
	8 pm	Dinner	Lochgilphead Community Centre
<u>Saturday</u> <u>10 August</u>	9 am	Dance Workshop	Lochgilphead
	10.30 am	Theatre Workshop	Lochgilphead
	10.30 am	Visual Arts Workshop	Lochgilphead
	1 pm	Picnic Lunch	Lochgilphead
	2 pm	Dance Workshop	Lochgilphead
		Theatre Workshop	Lochgilphead
		Visual Arts Workshop	Lochgilphead
	8 pm	Dinner	Lochgilphead Community Centre
<u>Sunday</u> <u>11 August</u>	10.30 am	Bus from	Lochgilphead
		to	Edinburgh via Loch Awe, Ben
			Nevis, Glencoe, Moor of Ranno
			Perthshire
<u>STAY MERCHISTON</u> <u>CASTLE</u>		Picnic lunch en route	
	9 pm	Dinner	
<u>Monday</u> <u>12 August</u>	9 am	Bus from	Merchiston Castle
		to	142 High Street
	9.15 am	Dance Workshop	
		Theatre Workshop	
		Visual Arts Workshop	
	12.30 pm	Lunch	University Canteen
	2 pm	Richard Demarco's Opening	Gallery Paton
		of Exhibition	2 Coates Crescent
	4.45 pm	Peter Williams Lecture on	St. Cecilia's Hall
		harpsichord and recital	
	8 pm	Dinner	Beehive Inn
	10 pm	Bus from	Forrest Hill
		To	Merchiston Castle

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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ART 1974 PROGRAMME

[SOURCE: GMA: A37/2/86/6]

- 5 -

<u>DATE</u>	<u>TIME</u>	<u>EVENT</u>	<u>PLACE</u>
<u>Tuesday</u> <u>13 August</u>	9 am	Bus from	Merchiston Castle
		to	142 High Street
	9.15 am	Dance Workshop	
		Theatre Workshop	
		Visual Arts Workshop	
	12 noon	Lunch	University Canteen
	1 pm	Talk by Patrick Reyntiens	University Library
	4.45 pm	Kenneth von Barthold talk and recital	St. Cecilia's Hall
	7 pm	Dinner	Beehive Inn
	10 pm	Bus from	Forrest Hill
		to	Merchiston Castle
<u>Wednesday</u> <u>14 August</u>	9 am	Bus from	Merchiston Castle
		to	142 High Street
	9.15 am	Dance Workshop	
		Theatre Workshop	
		Visual Arts Workshop	
	1 pm	Lunch	University Canteen
	4.45 pm	Leonard Friedman talk	Saltire Society, Gladstones Land 483 Lawnmarket
	7.30 pm	Dinner	Beehive Inn
	10 pm	Bus from	Forrest Hill
		to	Merchiston Castle
<u>Thursday</u> <u>15 August</u>	9 am	Bus from	Merchiston Castle
		to	142 High Street
	9.15 am	Dance Workshop	
		Theatre Workshop	
		Visual Arts Workshop	
	1 pm	Lunch	University Canteen
	2 pm	Dance Workshop	142 High Street
		Theatre Workshop	
		Visual Arts Workshop	
	8 pm	Dinner	Beehive Inn
	10 pm	Bus from	Forrest Hill
		to	Merchiston Castle
<u>Friday</u> <u>16 August</u>	10 am	Bus from	Merchiston Castle
		to	Aberdeen
	3.30 pm	Picnic lunch en route	
		Rehearsal TV Programme	Grampian Television
		(Programme will take form of cocktail party)	
	7 pm	Dinner	Grampian Television
	8.30 pm	Depart by bus to	Merchiston Castle
<u>Saturday</u> <u>17 August</u>	8.30 am	Bus from	Merchiston Castle
		to	142 High Street
	8.45 am	Dance Workshop	142 High Street
		Theatre Workshop	
		Visual Arts Workshop	
	1 pm	Lunch	University Canteen
	2 pm	Dance Workshop	142 High Street
		Theatre Workshop	
		Visual Arts Workshop	
	6.15 pm	Action Paul Neagu	Forrest Hill
	8 pm	Dinner	Beehive Inn
	10 pm	Depart by bus to	Merchiston

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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

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<u>DATE</u>	<u>TIME</u>	<u>EVENT</u>	<u>PLACE</u>
<u>Sunday</u> <u>18 August</u>	10.30 am 11 am	Bus to Lecture by Norbert Lynton (Director of Exhibitions, Arts Council of GB)	British Council 3 Brunsfield Crescent
	1 pm 2 pm - 6 pm	Picnic Lunch Private Views at	18A Great King Street Royal College of Physicians Bank of Scotland 142 High Street Hopetoun House Forrest Hill
	7 pm	Dinner	
	10 pm	OPENING OF EDINBURGH ARTS PRODUCTIONS Bus from to	Forrest Hill Merchiston Castle
<u>Monday</u> <u>19 August</u>	8.30 am	Bus from Merchiston Castle to	Merchiston Castle Mynles Court
<u>STAY MYLNE'S</u> <u>COURT</u>	10 am 1 pm 2 pm 7 pm	Oil Conference Lunch Oil Conference Dinner	Forrest Hill University Canteen Forrest Hill Beehive Inn
<u>Tuesday</u> <u>20 August</u>	10 am 1 pm 2 pm 7 pm	Oil Conference Lunch Oil Conference Dinner	Forrest Hill University Canteen Forrest Hill Beehive Inn
<u>Wednesday</u> <u>21 August</u>	10 am 1 pm 2 pm 7 pm	Oil Conference Lunch Oil Conference Dinner	Forrest Hill University Canteen Forrest Hill Beehive Inn
<u>Thursday</u> <u>22 August</u>	10 am 1 pm 2 - 7 pm 8 pm	Lecture Sir Roland Penrose (Director of Institute of contemporary Art) Lunch Interviews with Richard Demarco and John Taylor Dinner	Appleton Tower, Room 5 University Canteen Mynles Court Beehive Inn
<u>Friday</u> <u>23 August</u>	10 am 1 pm 2 - 4 pm 8 pm	Lecture by Colin Thompson (Keeper of Paintings at Scotland's National Gallery) Lunch Interviews with Richard Demarco & John Taylor Dinner	Appleton Tower, Room 5 University Canteen Mynles Court Beehive Inn
<u>Saturday</u> <u>24 August</u>	10 am 1 pm 2 - 4 pm 8 pm	Lecture by Paolo Soleri Lunch Interviews Richard Demarco and John Taylor Dinner	Appleton Tower, Room 5 Mynles Court Beehive Inn
<u>Sunday</u> <u>25 August</u>	11 am 1 pm 7 pm 7.30 pm	Lecture Douglas Hall (Keeper of National Gallery of Modern Art of Scotland) Lunch Bus to Farewell Party	British Council Kerfield, Peeblesshire
<u>Monday</u> <u>26 August</u>	6.30 am 8 am	Leave by bus to Flight BR 942 to	Airport London New York

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EA 75 CATALOGUE DETAIL SYMPOSIUM p40

Appendix 18.0



UNDER THE AEGIS OF EDINBURGH ARTS 75 THE DEMARCO GALLERY SPONSORED

A SYMPOSIUM ENTITLED TO CALLANISH FROM HAGAR QIM

The Symposium took place as arranged on Saturday and Sunday 23 and 24 August. Of the 150 people who took part, the following were among those who made their presence felt by making statements or taking part in the general discussions which followed each session:-

- | | |
|---|---|
| Dr Giuseppe Panza di Biumo (Italian art patron, collector) | Signora Panza di Biumo (Italian art patron, collector) |
| Douglas Hall (Keeper Scottish National Gallery of Modern Art) | Philip Wright (Asst Keeper Scottish National Gallery of Modern Art) |
| Sean Hignett (novelist, lecturer, Moray House Teachers Training College) | Prof Ruth Beer (sculptor, University of Victoria, B.C.) |
| Bryan Macdonald (Head of Department of Plastic Arts, Sheffield Polytechnic School of Art) | Paul Neagu (Romanian lecturer, Hornsey School of Arts) |
| Michael Peel (Senior Lecturer, Epsom School of Art) | Hilman van Halem (Director German Goethe Institute, Glasgow) |
| Slobodan Dan Paich (Yugoslav teacher) | David Gothard (Asst Director, Traverse Theatre) |
| Zbigniew Makarewicz & Barbara Koslowska (Polish artists) | Helen Crummy (Director Craigmillar Festival, Edinburgh) |
| Amabel Marten (University of London undergraduate) | Cordelia Oliver (Scottish Art Critic, The Guardian) |
| Carlo Pezzoni (Milan artist) | Lillian Gethic (Director Peterloo Gallery, Manchester) |
| James Patrick (computer expert, New York) | Tomaz Kralj (Yugoslav Theatre Director, Ljubljana) |
| Dr Beverley Whitaker (Univ of Texas Department of Art) | William McClelland (Glasgow publisher) |
| Alexander Hollweg (Somerset artist) | Helena Dwornik (sculptor, graduate West of England School of Art) |
| Nancy Cole (actress, expert on Gertrude Stein) | Tim Dalton (sculptor, graduate West of England School of Art) |
| David Brown (Asst Curator, The Tate Gallery) | Harold Hurrell (member of Art Language) |
| Tamara Krikorian (Asst Scottish Arts Council) | Philip Pilkington (" ") |
| Fred Stiven (Lecturer, Gray's School of Art, Aberdeen) | Paul Wood (" ") |
| Gabriella Cardazzo (Director, Galleria del Cavallino, Venice) | David Rushton (" ") |
| Prof. Beverly Warner (Fairhaven College, Washington) | Eric Ritchie (artist, East Lothian) |
| Nicholas Logsdale (Director Lisson Gallery) | Rena Ritchie (" " " teacher) |
| Jane Chisholm (undergraduate, Department of Fine Art, University of East Anglia) | Susan Brundage (Asst Director Leo Lastelli Gallery, New York) |
| Gabriel Caruana (Maltese artist). | Prof Pat Martin Bates (printmaker, University of Victoria, B.C.) |
| Glenn Onwin (Edinburgh artist) | Carol Gallagher (Asst Director Fourcade Droll Gallery, New York) |
| | Claire Jordan (Director of French radio programme "France Culture") |
| | Guido Sartorelli (Venetian artist) |
| | Piccolo Sillani (Trieste artist) |
| | Rose Chisholm (St Mary's School, Ascot) |
| | Eileen Lawrence (Edinburgh artist) |
| | Christa Rudloff (artist from Nurnberg Art Gallery) |

It was a truly international gathering which extended far beyond the works of art in Scotland to consider major problems in visual artists, no matter where they are working in a 20th century society which does not seem to know how to make use of the language of the visual artist, particularly in the world of education at school level. In the session which dealt with education, it was unanimously agreed that it is a matter for concern that Edinburgh's education authorities make little use during the Festival of the physical presence of the outstanding world art figures and events. Indeed, Edinburgh's school children and their teachers are sent back to school and into the academic system of education just before the Festival begins. This could be in itself the subject of a symposium and an exhibition at the 1976 Edinburgh Festival.

The four sessions were defined as follows:-

- Sat 23 Aug: Session 1** - Subject: The poetry of vision in relation to Celtic culture and its influence on contemporary visual art - with reference to the paper entitled "Callanish" presented by Ian Finlay, formerly Director of Royal Scottish Museum
 10 am to 1 pm
 Chairman: Richard Demarco
 Speakers: Richard England - Maltese artist/architect
 Charles Camillieri - Maltese composer
- Session 2** - Subject: The future working and exhibition space for artists in relation to the significance of Callanish - with reference to two papers presented: one entitled "Environmental Museum" by Dr Giuseppe Panza di Milan, and one entitled "Sculpture and Architecture" by Theo Crosby, Director Pentagram Design Partnership, London.
 2.30 pm to 5.30 pm
 Chairman: Michael Spens - architect, publisher Studio International
 Speakers: Richard Demarco
 Jannis Politis - professor of architecture, Aarhus University, Denmark
- Sun 24 Aug: Session 3** - Subject: Education through the visual arts to counter widespread visual illiteracy and the uses of 20th century media (video, computers, etc) - with reference to a paper by Rev George Tolley, Director of Sheffield Polytechnic entitled " " in art and design" and one entitled "Art Language" extracts from a report "Art Bankrupts"
 10 am to 1 pm
 Chairman: Richard Whall - senior lecturer Lanchester Polytechnic, Coventry School of Art
 Speakers: Harold Hurrell - member of Art Language
 Richard Demarco
- Session 4** - Subject: Is art a form of liberation or an expression of spiritual exaltation, or the most subtle form of corruption and pollution? - in relation to a paper by Charles Stevens and one by Charles Merrill, editor "The Arts in IRE land"
 2.30 pm to 5.30 pm
 Chairman: Tom McGrath - Director Scottish Arts Council's Third Eye Centre
 Speakers: Charles Stevens - New College, Oxford
 Karl Ruhrberg - Director, German Cultural Exchange Service, Berlin

The symposium was made possible by the preparedness of those who agreed to chair the four sessions, and those who contributed papers on the subjects discussed. So I would like to thank them for believing that the symposium was worthy of their support: to those who helped as chairmen, Michael Spens, Tom McGrath and Richard Whall (and Michael Scott and David Baxandall for being prepared to be chairmen, though they were in the end prevented from attending because of illness); and to those who presented papers - Dr Giuseppe Panza di Biumo, Rev George Tolley, Ian Finlay, Charles Merrill, Theo Crosby, Charles Stevens and Art Language.

The catalogue is enhanced by the writings of Lucy Lippard and Dore Ashton. I am grateful to those two much respected American art critics and to Frank Ashton Gwatkin and Patrick Reynians for putting into words their thoughts on art and the Edinburgh Arts concept. To Jane Chisholm who rendered invaluable work and support, not only as a member of the temporary gallery staff, but as someone who also contributed an important written statement - her account of the second Edinburgh Arts 75 expedition to Callanish. The combined impact of all these writings has given the catalogue an added value as a form of documentation. I must mention my gratitude to all those private individuals and institutions who took advertising space. They helped with the costs of distributing the catalogue to over 759 art galleries, libraries, universities and art experts throughout Europe and North America, and indeed made it possible for the catalogue to contain such valuable written statements to illuminate many aspects of Edinburgh Arts 75.



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DIARY NOTES, EDINBURGH ARTS 75, 25 JULY – 31 AUGUST

Appendix 19.0

DIARY NOTES, EDINBURGH ARTS 75, 25 JULY – 31 AUGUST

Fri 25 July

Edin. Arts participants arrive in Edinburgh. Picnic lunch at Cramond Village where once the Romans had camped, defending their northernmost line of defence—the Antonine Wall. Fast changing patterns of sunlight illuminated the Fife Hills across the Firth of Forth. In afternoon those not tired from transatlantic travel visited the special unit at Barlinnie Prison. In the evening some attended the private views of exhibitions at Edinburgh's printmakers' workshop & Edin. University's Art Centre. Dinner at Demarco Gallery.

Sat 26 July

Day began with walk on precipitous slopes of Salisbury Crag (perhaps the beginning of road to Meikle Seggie). John Thomas followed Tina Chaden in mountaineering exploit which took them to the top of the Crag. Walk led up the Royal Mile to 15th century John Knox's house to attend lecture on Scottish domestic architecture followed by introductory talk at Demarco Gallery by Alie Munro of the School of Scottish Studies for those students who wished to gain academic credits. Slide illustrated talks by some participants about their work. Afternoon visit to Barlinnie, Jimmy Boyle, Jim Lindsay, Y.C. Smith, Rab Wallace & Dave Mathers spoke of the life in the unit as inmates working as a community with the prison officers. First investigation of exhibition spaces available for Edin. Arts Festival Exhibition. Dinner at Demarco Gallery & song recital by Jean Redpath who sang my favourite ballad—*Dumbarton Drums*.

Sunday 27 July

By road to Stirling via road to Meikle Seggie & Burleigh Castle which lies just outside Milnathort where the only official road sign to Meikle Seggie. Bright sunlight as Lord Balfour of Burleigh talked about the castle. By following directions indicating path of Condie, Ochil Hills, Ledlanet we somehow by instinct found ourselves walking on what had to be the road to Meikle Seggie. We were not sidetracked even by a newly trimmed hedge which seemed to have been a possible destination. We found more signs, Westhall & Seggie Bank and even one which indicated simply the mysterious information "Ten Miles". We picnicked at a point where the road rose high to overlook all of Fifeshire, or so it seemed. We picked wild raspberries. Tina Chaden asked us all to lie down in two rows across the road, our cameras at our feet. Debbie Haggard read a new poem by Ferlinghetti which echoed the aims of Edin. Arts. There was time to seek out bathing places in the clear deep pools of the water of May. Past a sacred stone & a sign to Dunning. We followed the winding road over the highest pass of the Ochil Hills and suddenly it seemed all of Scotland from east to west was revealed in the rays of the evening sun in the form of mysterious & dramatic distant mountain peaks all the way from Ben Lomond to the Cairngorms behind the eastern hills of Perthshire. The road dipped down to Dunning with its tall Romanesque tower dedicated to St. Serf who after all came all the way from the Mediterranean to kill the Dragon of Dunning. Dinner at Stirling University. Drinks at the Cricket Pavilion at sunset. A swim for some by night in the University's lake.

Mon 28 July

Depart from Stirling after tour of Stirling Castle. On to Castle Doune, Loch Lubnaig, Glen Dochart to Inverary Castle. After lunch, the Duchess of Argyll led us to a magical place,

hidden on a tree covered hill overlooking the castle—to the moon pond, a perfectly circular pool. Most could not resist the chance to swim. On to Lochgilphead. Drinks at "The Comm", the cosiest of pubs. Dinner at Community Centre. Talk by Donald MacDougall of Mid-Argyll Cosmological Society. 45 minute BBC T.V. documentary on the special unit at Barlinnie. It served to remind us we must not forget the space of that unit, that the community are thinking of us.

Tue 29 July

At Community Centre lecture by Alie Munro on Scottish traditional music. Heavy rain did not dampen spirits as we investigated nearby prehistoric & Celtic sites in the Kilmartin Valley, the Scottish equivalent of Egypt's Valley of the Kings. Ley lines can be seen linking stone circles & prehistoric graves to surrounding hills. In evening Professor John McQueen, the Director of the School of Scottish Studies lectured on the history of the Celts.

Wed 30 July

In brilliant hot sunshine to fishing village of Crinan where the Crinan Canal leads to the Firth of Lorne. Across a Mediterranean blue sea could be seen the mountainous islands of Jura & Scarba & beyond the Mountains of Mull. We followed Colin Lindsay MacDougall, the Laird of Lunga, to his estates on Ardforn Peninsula. Afternoon spent sailing from Ardforn, exploring tiny islands for mussels and enjoying sight of Colin's red sailed ketch sail across sparkling silver waters as the sun began to set. Candlelight dinner at Lunga Castle followed by Highland dancing.

Thu 31 July

Another perfect summer day—sailing open deep blue calm waters of the Firth of Lorne in Colin's ketch & Boyd Kean's motor launch to two uninhabited islands—Belnahua (the Island of Women)—an island of slate which in its heyday provided St. Petersburg with its rooftops, its centre, once a deep quarry, is now flooded—the perfect swimming pool. In one of the ruined cottages there was a tree growing in what had been a bedroom. Then on to Eileach an Naoimh, the Holy Island of the sea uninhabited since St. Columba buried his mother Eithne there. Perhaps the Book of Kells was begun there. From the island's highest point the low lying islands of Oronsay & Colonsay could be seen silhouetted by the setting sun in a silver sea, to the northeast lay the mountains around Fort William. The still impressive monastic buildings had survived without human intervention for 1500 years. It is difficult to imagine a more [serene] place—its beauty protected by the dangerous tidal currents which surround it. The Corryvreckan whirlpools were waiting for us as we sailed homewards. Boyd Keen showed his great skill as a sailor in these waters as he led us to Ardforn.

Fri 1 Aug

In grey weather to Auchindrain, the restored 18th–19th century village, which revealed clearly life in the farming communities of Argyll. After dinner at Kilmartin's Cairn coffee shop it was a joy to listen to Lochgilphead's Fife pipe band. The night ended as the Galley of Lorne, Colin Lindsay MacDougall's hotel, to say farewell to the many friends we had made, to Boyd Keen, the Duchess of Argyll and the many friends of Lorne's and those who work with him to make Ardforn a lively yachting centre.

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Sat 2 Aug

Jackie Johnstone & Marian Smith regretfully leave Edin. Arts Group before our departure by road to Oban via Dunaad, the Sacred Hill near Crinan where the kings of the Celtic Kingdom of Darriada were crowned. Footprint carved into a stone on the hill’s summit. Nearby were other stones decorated with even older manmade marks—cup and ring marks. By ferry from Oban to Mull. Rose Chisholm & Jackie Stignant joined Edin. Arts as students & Paul Neagu as teacher. The distant silhouette of Belnahua could be seen. Seagulls circled in the ship’s wake. Just past Castle Duart we disembarked at Craignure & continued for 30 miles by road to Glengorm Castle via the most beautiful of Hebridean fishing villages to Glengorm Castle Stables, not more than a ten minute walk from a dramatic rocky coastline with spectacular views of the Ardnamurchan Peninsula. After dinner slide illustrated talks by Edin. Arts participants.

Sun 3 Aug

To Tobermorey to Suidhe Guest House—breakfast, hot showers & the chance to sunbathe in idyllic weather. 50 mile journey to Iona via Fionnport Ferry. A sea mist indicating hot weather rolled in from Atlantic but cleared at Iona. Picnic lunch by Iona Abbey’s 7th century road. McLean’s Cross and the ruins of the Nunnery even more impressive than I remembered. On return journey a detour was made to Carsaig Bay at the end of the narrowest imaginable road. The gigantic cliffs in silhouette resembled five giant heads in profile. The beach belonged to another age. The little harbour seemed quite unused. Meeting with Julia Wroughton at her summer painting school. Her house at Inniemore Lodge. Last look at spectacular waterfall on tree-covered cliffside above Inniemore Lodge.

Mon 4 Aug

By ferry from Mull at Mishnish to Lochaline via Hills of Morven and brief stop at Strontian Hotel and by Loch Sunart and Salen find the head of Loch Shiel to the hills of Moidart, the Sound of Arasaig to the white sands of Morar. Stifling hot weather. Picnic lunch & swim at Morar. To fishing port of Mallaig & ferry to Isle of Skye. A group of Ed. Arts stayed at Mallaig to explore the Burma Road, the great “Land Art” work of a fisherman-crofter called Alexander MacDonald who built it single-handed on his return from being a P.O.W. in Burma. It makes two loving lines on the mountainside which separated the MacDonald family farmhouse from Mallaig. The road was built to enable Alexander & his 6 brothers & sister & parents to walk to church. It consists of innumerable flat stones, placed with engineering skill to form a unique pathway. He worked for 6 years on his Herculean task. He was drowned not long after the army engineers imagined they could improve the road. The mountain defeated them but not before half the road was obliterated by dynamite & bulldozers. Dinner at Isle Oronsay on Skye in the world of Iain Noble who has founded the first ever Gaelic College nearby. Paul Neagu led discussion on work projects possible on Skye and on Lewis. Dramatic thunder & lightning in middle of night broke heatwave.

Tue 5 Aug

On road from Isle Oronsay to Tarskavaig discovered the full majesty of the Cuillin Mountains under dramatic overcast skies in clear visibility. Afternoon talk by Iain Noble on his work to revive the Gaelic language on Skye. To the Gaelic College at Sabhal Mòr Ostaig meeting with staff & students at the College, introduced by the College’s Director, Farquhar MacLennan. In evening at Isle Oronsay Hotel. The Gaelic students provided an impromptu ceilidh.

Wed 6 Aug

Morning devoted to “Action” by Charles Steven involving all Edin. Arts participants on Tarskavaig Beach, a form of praise to the Cuillins & the red & the black mountain ranges. Rain in the afternoon did not prevent another “Action” directed by Irma Channing in collaboration with Howard Walker (video) & Diane Fitzgerald. It involved searching out Skye’s sole remaining standing stone at Kilbryde. 75 year old Mrs MacInnes lived in a nearby cottage. She said the stone stood on place revered by local people as sacred. Irma with dowsing rod searched for underground springs—sources of energy. Rain stopped in evening. Delicious dinner of freshly caught scallops & crabs at Isle Oronsay by the water’s edge beside the red barn and 200 year old general store overlooking the old harbour. Ceilidh at Sabhal Mòr Ostaig.

Thu 7 Aug

By small boat across the Sound of Sleat to make video documentary under direction of Paul Neagu of Burma Road. A second group discovered the challenge of the Burma Road. At 4pm departure by Road via Broadford, Portree & the lower slopes of the Black & Red Cuillins to Uig in order to catch ferry across the unusually calm waters of the Minch to the distant outlines of mountainous landslides on Lewis & Harris. Sun setting as we approached Tarbet Harbour. 50 mile drive to Shawbost, passed by the standing stones of Callanish lost in the light of the gloaming. Shawbost Community Centre made an ideal though Spartan place of operation in the Callanish area as it is near to prehistoric broch of Carloway. John [Phipps], the London print dealer, James McGlade, the Edinburgh artist with a passionate interest in Callanish Stones, joined Edin. Arts along with Zbigniew Makarewicz & Barbara Kozłowska.

Fri 8 Aug

At Shawbost Community Centre talk by James McGlade on Callanish and the largest standing stone in Scotland, the Ballantrushal Stone—mysteriously transplanted from the Island of Rona. In brilliant sunshine expedition to Callanish Stone Circles. Carloway Broch and Arnol Black Howe Museum in company with Scottish composer John Maxwell Geddes. Lunch at Katie Ann McLeod’s craft shop at Shawbost to sample her home-baked cakes & excellent coffee. Sunset at Callanish to hear the Bard of Melbost, Murdo the Ever-Young, Murdo MacFarlane read his Gaelic poetry. In evening poetry reading & ceilidh involving local singers & poets—Munro Gillies, Agnes MacLennan, Mairi Brochan MacLennan, Angus Graham, Donald Murray. John MacInnes (Iain MacAonghuis) of Sch. of Scot. Studies lectured on 17th cent. Gaelic women poets. John is himself a Gaelic singer & poet.

Sat 9 Aug

Morning visit to Dalbeg beach to see sculpture made from stones found on beach. I thought of Murdo MacFarlane’s prize-winning Gaelic song entitled *Song of the Shore*. James McGlade had left the sculpture as a gift to Edin. Arts. By road to Stornaway. From there to southernmost tip of Harris, Rodel Church, the only mediaeval building in the Hebrides in a perfect state of preservation. The tomb of Clan Chieftain Alastair McLeod, dated 1528, the most important monument of its kind in Scotland. On the church tower among other strange figures is a *sheela na gig*—a mysterious erotic stone figure more usually associated with Irish Celtic culture than Scotland. En route we stopped to discover the world of Miss Marion Campbell, the outstanding exponent of the great tradition of making Harris Tweed. Her house by the seashore [observed at page end] old loom [observed] make her the personification of a Harris woman [observed]. Return journey [begun] from [unclear] with its [view] [text obscured] Edwardian interior. It is not of this age. [Neither] [unclear], Donal Alec MacKay,

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an old fisherman carrying a home made creel on his back outside his croft at Grose Bay. The West Coast road home provided the most poetic sunset I ever saw. The sun set over the 3000 mile open space behind the horizon. The purple grey mass of cloudy sky was separated from a pale green sea by a delicate pink line stretching in either direction from the neon pink light of the sun. We could not resist the sight of this & the miles of deserted white sandy beach. It was late, after 9pm. But for nearly an hour time was found to swim and under Paul Neagu's direction discover the delights of flying by jumping off sand dune cliffs high into the air towards the deliciously soft sandy beach below & the last rays of the setting sun. How I wished we could have explored the beaches towards the Sound of Taransay.

Sun 10 Aug

Telephoning mainland Scotland proved difficult—the main cable was damaged but I made contact on this misty Sunday morning and enjoyed the breakfast cooked by Mrs Annie Murray for Pat Martin Bates & Nita Forrest who had been enjoying her bed & breakfast hospitality. Mrs. Murray took Pat & [blank] off to hear classic Lewis Psalm singing at the local Shawbost Church. I enjoyed the actions of Denis Bolohan (in the form of a swim through fast flowing tidal currents to Callanish) and Andrew Drummond (in the form of homage to Lewis Stone Circles a form of dance involving Edin. Arts participants in their sleeping bags. In afternoon & evening there were lectures by John MacInnes (in collaboration with Alie Munro & Murdo Gillies—on Celtic chanting music) and Paul Neagu on his own art.

Mon 11 Aug

Weather again fine & warm making it difficult to make preparations for leaving. There were 5 events to be experienced before catching the afternoon ferry from Stornaway to Ullapool. There was a rerun of Andrew Drummond's Action to make sure it was properly documented by video. This was followed by beach event by Barbara Kozłowska & Zbigniew Makarewicz which was related to their event on Malta. Dalbeg Bay resembled a Bermudan beach. Observed David Jansheski]. At Callanish Tina Chaden led everyone in a line, hand in hand, interweaving among the stones, to have everyone deposit wild flowers in the [central] grave. Pat Martin Bates invited everyone to read excerpts, some in Gaelic, from the Scottish Psalm book, the pieces of [unclear] were burnt & also deposited in the grave. Debbie Haggard invited everyone to experience sonic meditation, [emitting] sounds which each felt expressed the space of Callanish. Debbie also did a ti-chi exercise near the stones. The voyage to Ullapool took 4 hours on a totally calm sea. There was a heat haze more readily associated with the Aegean. Ullapool was invitingly beautiful but our journey had to continue by road to Inverness where an east coast *haar* mist was a sign of continued hot weather. To Elgin for dinner. The majestic ruins of Elgin Cathedral were most dramatically revealed in the misty light of dusk. On to Aberdeen & the comfort of Robert Gordon's Institute Hall of Residence.

Tue 12 Aug

Hot weather continued. Morning meeting to have everyone talk about the nature of the work they wished to exhibit and the materials they would require. To Tillyshogle Cottage near Echt, the world of Fred & Jenny Stiven. Al fresco lunch in garden. Fred's studio—a totally organised work space. Jane Chisholm entertained us with her mock piece inspired by chocolate Freddo bars. To Grampian Television Studios. Conducted tour by Sara Jane [Franchi]. Watched Isla St. Clair's programme. Evening reception at Aberdeen Art Gallery to meet artists, poets & Alastair Flattely, Principal of Gray's School of Art. The sheer

perfection of Lizzie Higgins' singing—surely the outstanding natural folk singer on Scotland's east coast. Annie Inglis had organised this recital & the whole evening's entertainment with local poets & singers—Ken Freman, Rab King, Steve Manning, Bernard Kenworthy, Stan Robertson.

Wed 13 Aug

In misty weather by road southwards to fishing village of [Muchalls] & early 19th cent. coastguard house of Sandy & Helen Fraser—Sandy talking about his paintings, in his studio. On to Arbroath, famous for Arbroath smokies & the setting of Scott's novel *The Antiquary* to Robert Cargill's studio. Bob talked about the dramatic coastline as his inspiration. He took us to his favourite piece of coast to the strange rock formation known as *The Deil's Heid* which did indeed look like a gigantic devil's head. Memories of smugglers evoked by sight of many caves. Journey continued past Dundee, across Firth of Tay, over to Fifeshire to the Old Schoolhouse at Gateside where Will Maclean, another painter, was waiting to talk to us about how he paints the world he knows best—that of the Skye fisherman. He indeed had been a Skye fisherman himself. To Edinburgh in time for 4pm train to York to catch connection to Sheffield. To Sheffield University Hall of Residence near to Sheffield Polytechnic's College of Art which was to be the centre of Edin. Arts activities for next 4 days.

Thu 14 Aug

After overnight stay in Edinburgh Howard Walker drove me down to Sheffield. Laurie Litowitz, who was joining [obscured by page break] catalogue designer. Bryan MacDonald, the Head of Department of [unclear] Studies and Manuel [Chetcuti], his colleague & Michael Peel, the London artist who had replaced Paul Neagu as Edin. Arts teacher-artist helped Edin. Arts participants familiarise themselves with work spaces, facilities & materials available. Gabriel Caruana, the Maltese ceramic sculptor & Gabriella Cardazzo, the director of Galleria del Cavallino, had rejoined the Edin. Arts journey too. Day spent on preparing for Edin. Arts Festival Exhibition & design & layout of each participant's section of Exhibition catalogue. Dinner at Art College.

Fri 15 Aug

Another day of work at college though Robert Renshaw, the driver of the College bus was anxious to drive us into the Derbyshire countryside. Gabriella Cardazzo helped make real Italian spaghetti for dinner provided by Edin. Arts for their new Sheffield friends.

Sat 16 Aug

For those who had finished work there was an expedition into Derbyshire's Peak District National Park. The Hallam Moors reminded me of Lewis—they led just a few miles from Sheffield to Moscar Moor. From the main road you can cross a rock strewn stream called the Clough as it flows towards the Ladybower Reservoir. If you climb the steep slope of the hill above the stream you will come to a bracken covered plateau & almost hidden in the undergrowth you will find a stone circle certainly aligned to two prominent peaks rising high above the distant reservoir in the direction of Edale. We travelled onwards through Hathersage Village & the lovely valley of the River Noe to Castleton where Peveril Castle is perched on top of the world's second largest cave opening, the Castleton Cavern. We explored altogether one mile of the cavern past the point where it is only 4 feet high to where it becomes a vast cathedral-like space. An 18th cent. community of ropemakers had made a village in the cave's entrance. Torrential rain gave way to bright sunshine as we reached Haddon Hall in time for picnic lunch beside a medieval bridge over the River Wye. Haddon

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is the best imaginable example of a late medieval manor house—the chapel is for me the most enchanting man-made space in England with its medieval space in stain glass & mural paintings—it is the English equivalent to the Florence's Palazzo Davanzati—I can think of no finer English garden delighted in the Englishness of Haddon—and the human scale. We drove towards Stanton Moor in search of the Nine Stones circle & came across a landscape full of strange rock formations crowning the many grassy hills heavily wooded & interlaced with dry stone walls. I climbed to the top of a particularly dramatic outcrop of high rocks. The hill it crowned had surely to be the Derbyshire equivalent of Dunaad. All around there had to be stone circles. I could see clearly 4 great stones in a nearby field. Cattle grazed in a tree sheltered meadow on the lower slopes of the hill leading to the road which led through the valley between Harthill & Stanton Moor—a rainbow appeared symbolising the magical qualities of that afternoon. I had enjoyed talking to a Mr. & Mrs. Cavander (on holiday from Sussex with their two children, Rona & Kevin). We spoke about the importance of seeing the world through the eyes of Antoine St. Exupery's *Little Prince*. On to Chatsworth Park & the village of Edensor, specially built by Paxton. Back to Sheffield after tea at Hathersage.

Sun 17 Aug

In perfect weather we drove to Arbor Low—the Stonehenge of the Midlands, & then on to contrasting Renaissance space of Chatsworth. Bank holiday crowds [unclear] enjoyed the finest parkland in England. John Thomas, Diane Fitzgerald, Jane Chisholm, Nick Howard had travelled by train taking the art work with them. They missed a two-hour long sunset on the motorway illuminating the skies over the Lake District & the Scottish borderlands. Dinner at Demarco Gallery to meet those who had been having to prepare Edin. Arts Exhibition spaces & Italian artists Yervant Gianikian, Piccolo Sillani & Guido Sartorelli.

Mon 18 Aug

Final week of Exhibition preparations had begun. Professor Beverley Warner had arrived from Fairhaven College, Washington to prepare for her song recital. Charles Camillides, the Maltese composer, had arrived together with Tomaz Kralj, the experimental theatre director from Ljubljana and Richard Whall, the English artist from Coventry's Lancaster Polytechnic School of Art.

Tue 19 Aug

A second journey to Callanish began. Jane Chisholm was to return as guide & driver leading Gabriella Cardazzo, Piccolo Sillani, Manuel Chetcuti, Christa Rudloff, Guido Sartorelli, Gabriel Caruana, Laurie Litowitz, Tomaz Kralj, Alberto Varisco. I went as far as Stirling via road to Meikle Seggie. Carole Gallagher, Assistant Director of New York's Fourcade [unclear] Gallery joined Edin. Arts.

Wed 20 Aug

Day of work on both exhibition spaces—at Monteith House (the new Demarco Gallery's temporary gallery at the [Prutsmatch]). In the evening Charles Camillieu gave his lecture entitled *The Philosophy of Change Towards a World of Music*.

Thur 21 Aug

In bright sunshine I took Dr. & Mrs. Giuseppe Panza on a tour of Edinburgh in company of Richard England & John [Borg Manduca]—to Calton Hill, Holyrood Palace. Lunch at Prestonfield House. Expedition returned from Callanish at 2am.

Fri 22 Aug

To National Gallery of Modern Art of Scotland to introduce Dr & Mrs Panza to Douglas Hall, the keeper and David

Brown, Assistant Curator at the Tate. To Hopetoun House to meet Lord Linlithgow & rejoice in Hopetoun's architecture parkland, deer parks and art collection. To Cleish Castle in the evening via road to Meikle Seggie to see exhibition organised by Michael Spens showing sculptures by Gerald Laing, Andre Myelius and Gavin Scobie. Return to Demarco Gallery for dinner.

Sat 23 Aug

First day of Edin. Arts Symposium. Evening lecture by Yugoslav architect & artist Slobodan [Dan Paich], followed by showing of 3 films directed for "Viz" films by Murray Grigor—*Blast*, about the English Vorticists; *Maltamour*, about "pop" culture of Malta—made by Michael Spens & Richard England in collaboration with Eduardo Paolozzi & an as yet unfinished film about Scottish architecture which like the others was brilliantly photographed & directed.

Sun 24 Aug

Second day of Symposium. Private view of Edin. Arts Festival Exhibition. Lord McLeod of Fuinary, the founder of the Iona Community was most interested in the work of Zbigniew Makarewicz & Barbara Kozłowska. It was good to see Sally Holman & Vicky Bier who took part in Edinburgh Arts 72 & Frank Williams—a veteran of all four Edinburgh Arts—justly proud of the special sculptural space he had made in homage to the combined experience of all Edinburgh Arts 72, 73, 74 & 75.

Mon 25 Aug

I drove Dr. & Mrs Panza & Gabriella Cardazzo through the Pentland Hills covered with purple heather to the world of Ian & Sue Finlay at "Stonypath" Farm, Dunsyre to the most exquisite 2-acre garden imaginable, and the newly finished Stonypath Gallery & three beautiful small scale man made "seas" where you'll find among water lilies, floating sundials, weather vanes & all manner of stones. A gentle warning not to feed the boats.

Tue 26 Aug

Evening visit to Barlinnie. David Jansheski showed layout of Special Catalogue he is printing on the special unit Edin. artists.

Wed 27 Aug

Evening visit to Stonypath with Remo Bianco, Piccolo Sillani, Irma Channing, Gabriella Cardazzo, Cardle Gallagher.

Thu 28 Aug

Evening lecture by Professor Neville Dublow of Michaelis School of Art, Capetown. Also lecture & ... action by Milan artist Remo Bianco.

Fri 29 Aug

In morning introduced Edin. University Festival Summer School students to Edin. Arts Exhibitions. In evening to Georgian house of "The Hopes" in East Lothian, the home of John & Dorrie Martin to have dinner with Gian Carlo Menditi & introduce him to Edin. Arts participants interested in Spoleto Festival.

Sat 30 Aug

Procession of banners of Remo Bianco. Action by Laurie Litowitz. First night of Edin. Arts "Oxford" Revue at Monteith House.

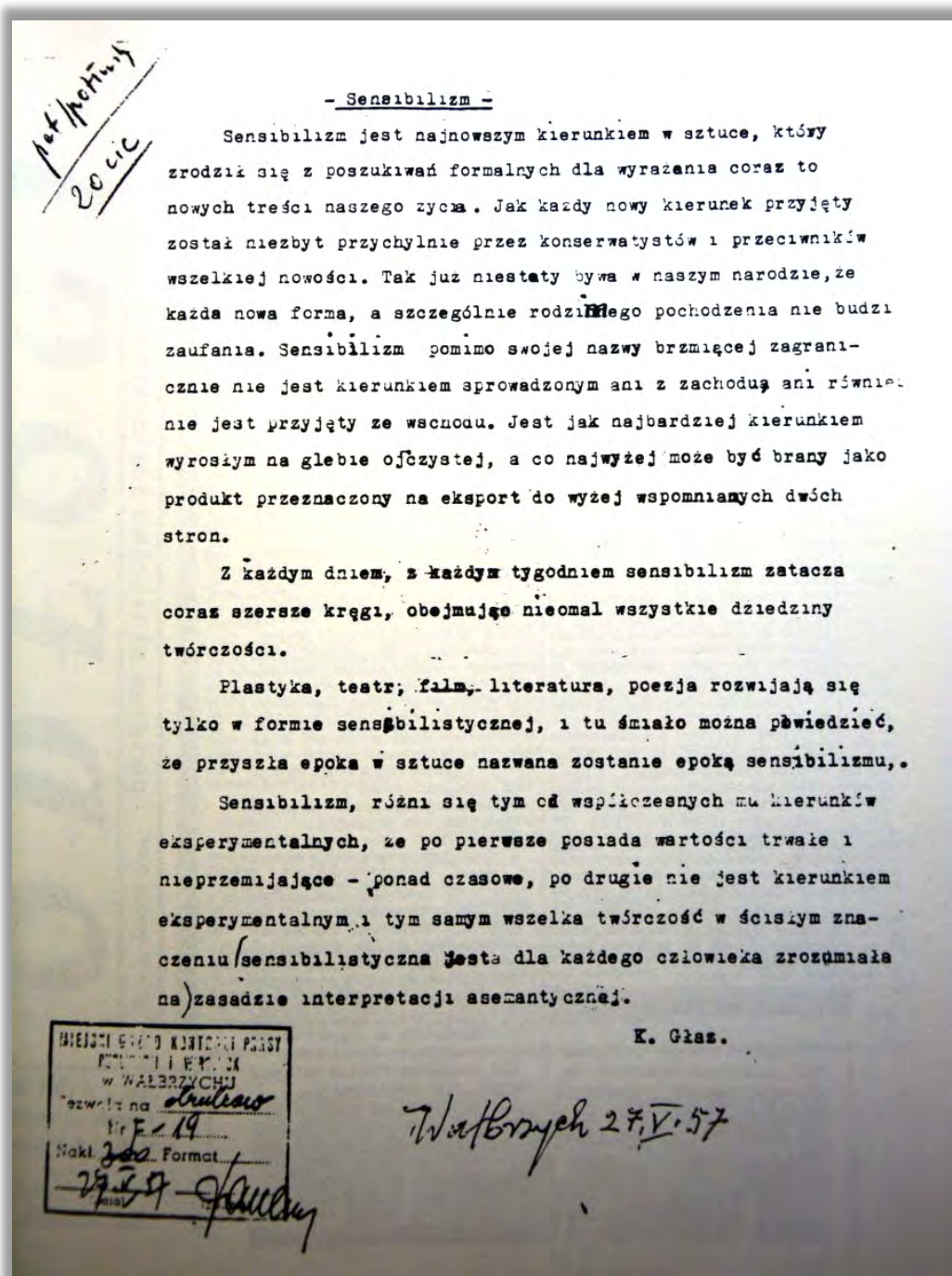
Sun 31 Aug

Afternoon expedition to prehistoric stone circle at Cairnpapple Hill & to Torphichen Preceptory. Farewell party at Demarco Gallery.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

SENSIBILISM

Appendix 20.0



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SENSIBILISM

Sensibilizm jest najnowszym kierunkiem w sztuce, który zrodził się z poszukiwań formalnych dla wyrażenia coraz to nowych treści naszego życia. Jak każdy nowy kierunek, przyjęty został niezbyt przychylnie przez konserwatystów i przeciwników wszelkiej nowości. Tak już niestety bywa w naszym narodzie, że każda nowa forma, a szczególnie rodzimego pochodzenia, nie budzi zaufania. Sensibilizm pomimo swojej nazwy brzmiącej zagranicznie nie jest kierunkiem sprowadzonym ani z zachodu, ani również nie jest przyjęty ze wschodu. Jest jak najbardziej kierunkiem wyrosłym na glebie ojczystej, a co najwyżej może być brany jako produkt przeznaczony na eksport do wyżej wspomnianych dwóch stron.

Z każdym dniem, z każdym tygodniem, sensibilizm zatacza coraz szersze kręgi, obejmujące nieomal wszystkie dziedziny twórczości.

Plastyka, teatr, film, literatura, poezja, rozwijają się tylko w formie sensibilistycznej i tu śmiało można powiedzieć, że przyszła epoka w sztuce nazwana zostanie epoką sensybilizmu.

Sensibilizm różni się tym od współczesnych mu kierunków eksperymentalnych, że po pierwsze posiada wartości trwałe i nieprzemijające, ponadczasowe, po drugie, nie jest kierunkiem eksperymentalnym i tym samym wszelka twórczość w ścisłym znaczeniu sensibilistyczna, jest dla każdego człowieka zrozumiała na zasadzie interpretacji asemantycznej.

K. Głaz

Wystawa czasowa "Głaz. Jędrzejewski. Sensybilizm" prezentowana była przez Muzeum Nadwiślańskie w Oddziale Kamienica Celejowska od września do listopada 2017 r. Poświęcona była jednemu z najoryginalniejszych kierunków w sztuce polskiej XX wieku, którego założenia ogłoszone zostały 60 lat temu w Kazimierzu Dolnym.

Mija 60 lat odkąd w Kazimierzu Dolnym w 1957 r. pojawił się, rozwieszony w różnych miejscach miasteczka, manifest sensybilizmu. W Kazimierzu Dolnym dominował wtedy koloryzm. Manifest czytany przez wielu z zapartym tchem dawał poczucie zaistnienia nowej, świeżej idei w sztuce. Został przywieziony przez Michała Jędrzejewskiego, studenta Państwowej Wyższej Szkoły Sztuk Plastycznych we Wrocławiu. I wtedy właśnie, w Kazimierzu Dolnym, idea sensybilizmu „została ukazana światu”.

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Sensybilizm narodził się dwa lata wcześniej, w 1955 r. w Wałbrzychu, gdzie w tym czasie mieszkał Kazimierz Głaz twórca tego kierunku, a następnie był realizowany we Wrocławiu. Niedefiniowalny, trudny do zwerbalizowania najpełniej realizuje się – ponieważ nadal trwa – w strukturze zdarzeń. To co było pierwotnie najważniejsze dla twórców to zderzenie idei z publicznością. Happening. Sam Kazimierz Głaz twierdził: „sztuka powinna burzyć rzeczywistość, rozkładać ją na pierwiastki, budować nowe światy niedorzeczne”. Czy: „kierunek, który zrodził się z poszukiwań formalnych dla wyrażenia nowych treści naszego życia [...] nie jest kierunkiem sprowadzonym ani z zachodu ani również nie jest przyjęty ze wschodu. Jest jak najbardziej kierunkiem wyrosłym na glebie ojczystej...”. Skąd nazwa? Głaz pracował w Wałbrzyskich Zakładach Kalkomanii Cerfarba, gdzie spotkał się z techniczną terminologią: „sensybilizacja”, co oznaczało zmianę wrażliwości reagentów. Artysta przeniósł tę nazwę na grunt sztuki. Ideę sensybilizmu podjęli młodszy koledzy Głaza, jeszcze studenci szkoły artystycznej: m.in. wyżej wspomniany Michał Jędrzejewski, Wiesław Zajączkowski, Jan Kosiński, Jerzy Popowski.

Na wystawie został pokazany materiał dokumentujący działalność sensybilizmu, w tym „rozrysowany” spektakl-happening „Teatr Katastroficzny”, Instytut Sensybilistyczny czy Funt Patagoński, czyli równowartość braku 100 złotych, wydany w technice barwnej litografii. Zaprezentowane zostały także prace twórców sensybilizmu: Kazimierza Głaza i Michała Jędrzejewskiego. Trzy cykle Głaza: *Impresje moskiewskie*, *Istota rzeczy* oraz *Formy w przestrzeni kanadyjskiej*, nie są uwolnione z sensybilistycznej jakości. Pierwszy cykl powstał po pobycie Artysty w Moskwie i Leningradzie w 1962 r. Zafascynowany ikoną staroruską wydobył z niej to, co duchowe, wpisując we własną formę plastyczną. Następnie sięgał głębiej, syntetyzując formę, próbując dotrzeć do istoty. Impresje moskiewskie były prezentowane w 1965 r. na Ogólnopolskiej Wystawie Malarstwa Młodych w Sopocie, gdzie zdobył jedną z głównych nagród, stypendium twórcze Ministerstwa Kultury oraz udział w IV Międzynarodowym Biennale Malarstwa w Paryżu. I tam właśnie przyznano mu na wniosek Chagalla

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nagrodę Erasmus Prize na pobyt i pracę twórczą we Francji. W 1966 r. został zaproszony przez Fundację Karolyi do Vence, gdzie pozostał do 1968 r. Tam poznał Marca Chagalla, Maxa Ernsta oraz Witolda Gombrowicza, o którym później napisał książkę. W 1968 r. Głaz przeniósł się do Toronto, gdzie mieszka i tworzy do dziś.

Drugim artystą, którego prace wystawa prezentowała szerzej, był Michał Jędrzejewski. Profesor ASP w Wrocławiu, rektor tej uczelni, scenograf teatralny i telewizyjny, którego wyobrażenia i intelekt stwarzają do dnia dzisiejszego niezmiennie ciekawe sensybilistyczne wątki. W 2003 r. zbudował geometryczną definicję sensybilizmu: „w primordialnym ujęciu geometrycznym, sensybilizm to linia prosta łącząca wszystkie punkty wszechświata”. Na wystawie pokażemy, m.in. wczesne monotypy artysty, bryły niemożliwe oraz rysunki będące pewnego rodzaju notatkami sensybilizmu.

Na wystawie zaprezentowane zostały prace ze zbiorów: Muzeum Narodowego we Wrocławiu, Kolekcji Dolnośląskiego Towarzystwa Zachęty Sztuk Pięknych, depozyt w Muzeum Współczesnym Wrocław, Muzeum Ziemi Chełmskiej im. Wiktora Ambroziewicza w Chełmie i Centrum Rzeźby Polskiej w Orońsku.

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Sensibilizm

Sensibilism is the newest direction in art, which was born through formal searches for expressing new contents of our lives. Like any new direction, it was received not very favourably by the conservatives and opponents of any novelty. Unfortunately, it happens in our nation that every new form, especially of native origin, does not gather trust. Sensibilism, in spite of its foreign-sounding name, is not a direction brought from the west, nor is it accepted from the east. It is the most direction grown on the native soil, and at most it can be taken as a product intended for export to the abovementioned two sides.

Every day, with each passing week, sensibilism is spreading over and over, covering almost all areas of creativity.

Art, theatre, film, literature, poetry, develop only in a sensibilist form. And here it is safe to say that the future epoch in art will be called the era of sensibiism.

Sensibilism differs from its contemporary, other experimental directions, that it firstly has permanent and imperishable values, timeless, secondly, it is not an experimental direction, and thus all creation which, in the strictest sense, is sensibilistic, is understood to every human being on the basis of asemantic interpretation.

K. Głaz *Wałbrzych, 25-V-57*

The temporary exhibition "Głaz. Jędrzejewski. Sensitivism" was presented by the Vistula Museum in the Kamienica Celejowska Department from September to November 2017. It was devoted to one of the most original trends in Polish art of the 20th century, which manifesto was announced 60 years ago in Kazimierz Dolny.

Sixty years have passed since the manifesto of sensibilism appeared in Kazimierz Dolny in 1957, hung in various places around the town. In Kazimierz Dolny, colourism dominated at that time. The manifesto read by many with bated breath gave the feeling of a new, fresh idea in art. It was brought by Michał Jędrzejewski, a student at the State Higher School of Fine Arts in Wrocław. And then, in Kazimierz Dolny, the idea of sensitivism was "shown to the world".

Sensibilism was born two years earlier, in 1955 in Wałbrzych, where Kazimierz Głaz, the creator of this direction, lived at that time, and then it was carried out

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to Wrocław. The indefinable, difficult to verbalize is carried out most fully - because it still lasts - in the structure of events. What was originally the most important for the creators is the clash of ideas with the audience. Happening. Kazimierz Głaz claimed: "art should destroy reality, break it down into elements, build new, absurd worlds". Or: "the direction which emerged from formal searches to express new content of our life [...] is not a direction brought back from the west nor is it accepted from the east. It is the most direction grown on the native soil ... ". Where does the name come from? The stone worked in Wałbrzyskie Zakłady Kalkomania Cerfarb, where it met the technical terminology: "sensibilisation", which meant a change in the sensitivity of the reagents. The artist transferred this name to the ground of art. The idea of Sensibilism was taken by younger colleagues of Głaz, still students of art school: m.in. the above-mentioned Michał Jędrzejewski, Wiesław Zajączkowski, Jan Kosiński, and Jerzy Popowski.

The exhibition presents material documenting the activity of Sensibilism, including the "illustrated" spectacle-happening "Catastrophic Theater", the Sensory Institute or the Patagonian Pound, that is the equivalent of the lack of 100 zlotys, issued in the technique of colored lithography. The works of the artists of sensibilism: Kazimierz Głaz and Michał Jędrzejewski were also presented. The three cycles of Blast: Moscow Impressions, The Essence of Things and Forms in the Canadian Space, are not freed from sensibilist quality. The first series was created after the Artist's stay in Moscow and Leningrad in 1962. Fascinated with the Old Russian icon, he drew from it the spiritual values, implementing them into his own artistic form. Then he reached deeper, synthesizing the form, trying to reach the essence. Moscow Impressions were presented in 1965 at the National Exhibition of Painting of the Young in Sopot, where he won one of the main prizes, creative scholarship from the Ministry of Culture and participation in the 4th International Biennale of Painting in Paris. And it was there that he received the Erasmus Prize for his stay and creative work in France at the request of Chagall. In 1966, he was invited by the Karolyi

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Foundation to Vence, where he remained until 1968. There he met Marc Chagall, Max Ernst and Witold Gombrowicz, about whom he later wrote a book. In 1968, Głaz moved to Toronto, where he lives and creates to this day.

Michał Jędrzejewski was the second artist of whom the exhibition presented works broadly. A professor at the Academy of Fine Arts in Wrocław, the rector of this university, theatrical and television set designer, whose imagination and intellect present to this day extremely interesting sensiblist threads. In 2003, he built a geometrical definition of Sensibilizm: "in a primordial geometric approach, Sensibilizm is a straight line connecting all points of the universe". At the exhibition, we will show, among others the artist's early monotypes, undecidable figures, and drawings that are some kind of Sensibilizm notes.

The exhibition presents works from the collections of the National Museum in Wrocław, Collection of the Lower Silesian Society for the Encouragement of Fine Arts, deposit at the Wrocław Contemporary Museum, Wiktor Ambroziewicz's Museum of the Chełm Land in Chełm and the Polish Sculpture Centre in Orońsko.

Dorota Seweryn-Puchalska

[source: www.mnkd.pl/glaz-jedrzejewski-sensybilizm1210]

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STATEMENT BY RICHARD DEMARCO ON THE SPECIAL UNIT HM PRISON BARLINNIE (1980?)

[SOURCE: GMA A37 1 670]

Appendix 21.0

The Richard Demarco Gallery Ltd


STATEMENT BY RICHARD DEMARCO ON THE SPECIAL UNIT, H.M. PRISON, BARLINNIE.

I first encountered the Artist as the product of a prison environment, in the person of Rick Cluchey, when I saw him perform (with three fellow ex-convicts from San Quentin) his extraordinary play, which he called "The Cage". This production of "The Cage" was in Philadelphia in 1973, but later that year, I was to find myself organising a performance within the walls of the Young Offenders Institution at Polmont. The Governor of this Institution was then Charles Hills, now the Governor of H.M. Prison, Saughton. I knew of his dedicated and creative work at Polmont and this inspired me to ask him if he would take the risk of having "The Cage" performed as a deterrent, showing young offenders how brutalising life could be for hardened convicts such as Rick Cluchey, serving a life sentence, within the American prison system. As the performance took place within the period of the Edinburgh Festival, and I had persuaded the Polish Theatre Director, Tadeusz Kantor and members of his Cricot Theatre to see the performance, I felt the energy of The Festival had moved almost miraculously to where it had long been needed, within the walls of a Scottish Prison. Rick Cluchey had personified for me the criminal who had found the possibility of a creative life through his ability to adopt the role of the artist, by making positive the negative space of prison.

He had been inspired by seeing a production in San Quentin of Samuel Beckett's play, "Waiting for Godot". This play encapsulated not only the suffering but the drama of his own capacity to wait with hope and dignity for deliverance. I suppose Rick Cluchey was one of the first human beings to understand in the Sixties the meaning of Beckett and the basic message of hope that he gave to suffering humanity. Rick Cluchey, the one time "lifer", has been living a full and creative life for years. He is perhaps the exception to the rule, but the proof that I needed then that through art and artistic activity, even the most hardened criminal could find regeneration.

The moment I met Jimmy Boyle and his fellow inmates of The Special Unit in the winter of 1974, I knew that I had encountered a brave and worthwhile experiment which could allow artistic activities to be made manifest within the walls of a prison. I felt certain that given time, this experiment could surely produce the Scottish equivalent of Rick Cluchey and his friends. I felt that within the walls of The Unit there could be fostered a respect for the cultural and spiritual values which the professional artist instinctively defends in any social structure. Right there and then I wanted Jimmy Boyle and Larry Winters, in particular, to meet Rick Cluchey. They were two of the original inmates of The Unit who seemed to embody the instincts of the professional artist. Although this was not to be, such was the degree of positive energy within The Unit, it was to become an art object in itself, a form of living theatre which dared to probe deeply into the dialogue between each inmate and each and every member of The Unit's community, whether fellow inmate or prison officer.

Prior to my encounter with the artist working in prison, I had felt a conscience that working within the art world was all too neat, well-defined, and well-behaved.



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[SOURCE: GMA A37 1 670]

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Perhaps I thought it allowed me to avoid major issues, particularly about the problems of violence and how to contain violence within our materialistic society.

I never realised that what I needed was a dialogue with that particular victim of society, all too often and too easily defined as the criminal. This dialogue was begun with Rick Cluchey, but without The Special Unit, it could never have developed to such an extent that now I cannot imagine operating a Gallery without taking into account the world of the prisoner and the prison officer, particularly within The Scottish Prison System.



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I now realise that it was my dialogue with artists such as Rick Cluchey and his fellow actors, all "graduates" from the chastening experience of San Quentin, that contributed greatly to my concept of "Edinburgh Arts". This was a project designed to form a community of creative people, working in what I recognised as conditions diametrically opposite to what represented normal prison conditions in Scotland. Those conditions heightened the experience and sharpened the creative natures of a selected community of artists, teachers and students, who participated in the Edinburgh Arts Summer School projects of 1972 and 1973. These had been presented in association with the Extra-Mural Department of Edinburgh University. In reality, they were less to do with the normal concept of a Summer School and much more to do with the form of an expedition into the physical reality of Scotland; into the experience of Scottish wind and weather. They were literally an exploration of shorelines, of islands and those remote landscapes and communities which have long inspired Scottish poets, writers and artists; these places which are recognised as being possessed of high spiritual energy. They are places of pilgrimage, such as: The Standing Stones of Callanish, in the Outer Hebrides; the Monastery of St. Columba on Iona; the holy island of Inchcolm in the Firth of Forth; the island of Hoy, where Peter Maxwell Davies has found the inspiration required to create the Orkney Festival, in collaboration with the Orcadian poet, George Mackay Brown. All these are places which have allowed communities of Scots to work creatively using all manner of artistic expression. It is in such spaces that the cultural life of Scotland is nurtured. If free members of society are seen to prosper from the experience of such places, why not those who are in prison? If The Demarco Gallery had a role to play of value in the Seventies, it was to be as some kind of connecting point between The Unit and the proper life enhancing spaces and communities of Scotland. I saw Edinburgh Arts as an experiment within the world of art in Scotland, equivalent in its work to that of The Special Unit within the Scottish Prison System. Both emphasised the need for a communal energy and activity within the Arts. Both were forms of what Joseph Beuys calls "Social Sculpture". It was in 1974 that I introduced Jimmy Boyle to Joseph Beuys. It was on the first day that Jimmy Boyle had been allowed to see The Demarco Gallery world. He and Joseph Beuys met just before Joseph Beuys delivered his talk on his theories of Social Sculpture - sculpture as a form of human energy, resulting from a meaningful, creative living environment.

I have since 1974, involved The Demarco Gallery in the life of The Unit, knowing that a prolonged dialogue would test The Demarco Gallery to the breaking point.

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STATEMENT BY RICHARD DEMARCO ON THE SPECIAL UNIT HM PRISON BARLINNIE (1980?)

[SOURCE: GMA A37 1 670]

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Indeed, I did find the structure of The Gallery wanting and the dialogue created a need for The Gallery to re-define itself, in the form of Edinburgh Arts. The 1974 Edinburgh Arts programme involved The Unit in a dialogue with two artists from Kansas City, Michael Meyers and Steve Whitacre. They collaborated with English artists from Sheffield Art School, William Beech, Kathy Whitaker and Howard Walker, to make a video "performance" sculpture, which involved the whole Special Unit community. This emphasised the ritual nature of the basic relationship between the prisoner and his keeper. I found it very encouraging. These American and English artists were obviously inspired to create entirely new work, under the aegis of Edinburgh Arts as an expedition, into new unexplored places, beyond the exhibition rooms of any gallery. The dialogue between these professional artists and The Unit also allowed me to present the sculpture of Jimmy Boyle and the poetry of Larry Winters, as poet, as part of The Demarco Gallery 1974 Festival Exhibition. However, it was in 1975 that I saw a new art-form develop out of the dialogue between The Gallery's Edinburgh Arts expeditions and The Unit. This took the form of what is now called "Mail Art" in America. In 1975, it was certainly new to Scotland, especially within the context of Art in prisons.

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Whilst the Edinburgh Arts participants were on their expeditions, a daily physical contact was impossible, so it was natural to consider maintaining contact through the use of the British Postal System. The American artist David Jansheski, who devised this form of art, designed a catalogue which documents how the members of The Unit had managed to make a daily dialogue with the Edinburgh Arts participants. Effective use was made of letters and postcards exchanged between the two communities from the period July 25th to August 13th. Edinburgh Arts participants posted photographs, and often packets of things found, such as, grasses, pebbles, sea-shells, tickets, written documentation of all kinds. These were sent in plastic packets and were exhibited in The Unit. David Jansheski chose to concentrate his attentions on Jimmy Boyle, who was then the one member of The Unit whole-heartedly involved in The Visual Arts, but not one member of The Unit was left uninvolved, so that often the packages were addressed to Jimmy Boyle, Jim Lindsay, J.C. Smith, Rab Wallace, Davey Mathers, and Larry Winters, all as individuals.

I think it is appropriate to quote again what my personal thoughts were about this at the time, in the form of an introduction to this catalogue. I wrote this on the 28th July, the day before the Edinburgh Arts participants were able to see The Unit as the subject of a BBC television documentary programme. They were, on that day, on an expedition to the Celtic graveyards and standing stones of the Kilmartin Valley in Argyllshire. This programme highlighted the problems of prisons, causing both the prisoners and prison officers to suffer from sensory deprivation. I remember how painful it was to watch this programme, because in Argyll, the Edinburgh Arts participants were being given an experience which was about the very opposite, which was, in every way, a sensory experience, involving not only their eyesight, but their sense of touch and smell, as they were placed completely within the physical reality of that part of Scotland, the

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[SOURCE: GMA A37 1 670]

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Kingdom of Dalriada, the Western Isles, which represents the oldest and most enduring origins of Scottish Culture. I desperately wanted the community of The Unit to be with us, as we watched them being scrutinised and interviewed through the lens of a television camera. The introduction was as follows:



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"THE SPECIAL UNIT extends the space of The Demarco Gallery in the right direction. Edinburgh Arts is inconceivable without it. The Unit is an experiment which is succeeding against all the odds, to alter, perhaps for ever, the concept of prison in Scotland and the relationship between inmate and prison officer. If it is seen to work, then our society will benefit; All of society that is, for I have not found a more successful coming together of human beings, giving me hope that "small is indeed beautiful", especially within the world of The Scottish Prison Service. The whole of The Special Unit community of inmates and prison officers have been prepared, through the Edinburgh Arts programme, to communicate with artists, students, teachers and art experts, using the language of The Visual Arts. I am honoured that The Special Unit does indeed understand without difficulty the idea of Edinburgh Arts as an expedition or even pilgrimage, rather than yet another Edinburgh Festival Exhibition. They understand the need to consider the prehistoric space of Malta's Temple of Hagar Qim and the Hebridean lunar observatory of Callanish. Prison should not be about total sensory deprivation, it should be about the use of all kinds of art languages, to enable every inmate to consider a creative role in society. David Jansheski is the ideal Edinburgh student participant. He has learned directly through his personal experience of Scotland and brought together the spaces of Callanish and The Unit and widened the attitudes of all his Edinburgh Arts colleagues towards the vitality of the Edinburgh Arts-Special Unit dialogue."

I have high hopes that there will be other new forms of art developed out of this dialogue and other artists of the calibre of David Jansheski involved, so that The Demarco Gallery is further developed as a place which can foster community activities, equal in significance to the work of The Special Unit.

The Demarco Gallery responsibility is to provide and stimulate dialogue between The Unit and *sympathetic, open-minded* professionals engaged in the world of the contemporary visual arts. I know that such professionals, whether they were the London based art critics, Caroline Tisdall or Paul Overy, or artists such as Joseph Beuys from Dusseldorf, Richard Kline from Michigan, Iago Pericot from Barcelona, Michael Bonczá from Warsaw or Todd Siler from New York, or Gallery Directors such as Gabriella Cardazzo from Venice and Elise Meyer from New York, were all capable of contributing much to the aesthetic awareness of The Community of The Unit, but more than that, The Unit inspired all of them to develop a positive, personal commitment to The Unit, as it had made itself manifest to them, not just as a *fascinating* experiment of interest to prison reformers but basically as a work of art. - it became for them what it has always been for me: a living kinetic sculpture, because it is ever changing and evolving and because it is made from, essentially, the interaction of human energy, fused with spiritual values, and THAT MYSTERIOUS INGREDIENT WE CALL "ART".

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

THE AMAZING MR DEMARCO

Appendix 22.0

SUTHERLAND, Giles

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The Amazing Mr Demarco Dingwall, Ross Art Monthly (Archive : 1976-2000), Oct 1, 1976; 1; P10Q001 pg. 17

[These figures alone, very rightly, a more
strange representation of the Scottish
scene than would be found in the British
national collections.]

The problems of the avant-garde is po-
tentially much more contentious. How to
balance the putative duty of a museum of
modern art to present the masterpieces of recent
thinking in art against the absence of any
public mandate to do so? It is a question of
the role of a situation. The absence of any
censorship is a factor of the avant-garde
from so much more palpable in Edinburgh's
case in London. In fact, the shortage of
space and the lack of organisation to main-
tain a typical museum of modern art pro-
gramme has made the debate rather
academic. Acquisitions in this direction
have been made but cautiously and almost
secretly in the hope of new display
possibilities opening up in the long
future.

Since matters are contentious, but the
collection is almost entirely in shadow.
Public criticism on art matters scarcely
exists and this is much against us in our
efforts to keep alive the State's commit-
ment to provide access galleries. Only two
have right around that the building would
be put into the national programme.
Now these hopes are dashed and it seems
that the choice is between view ex-
hibition in Edinburgh Theatre and another long
year in a somewhat larger 'temporary'
home — if we are allowed even this.

In considering whether we have a case for
the use of public money at a time like this,
and how to present the case, one cannot
help looking back to the efforts of Canning
and other enthusiasts in days almost as
difficult. Everybody is affected by the con-
stant and loss of interest and respect in
art as evident in the mid 70s. It seems
impossible to go on making the same old
claim. Neither the rigid selectivity of the
Museum, even less, the fairground mental-
ity of the Edinburgh in provide a good basis
of present judgement as what is required.

In Scotland the situation is even more
problematic since Scotland seems to be on
the brink of a radical change of type in
government, and the national museum
and galleries are prepared in the White
Paper to be devolved to the new Assembly.
At such a time we would like to make that
appeal to a sense of national identity and
cultural unity which could justify our
efforts. It is a sense of identity which is
impossible to do this in a popular way.
Every gallery however, like we are going
through the thought of approval of what
the country needs. What is that? Some-
thing closer to the ideas implicit behind
our foundation. Something at once boldly
innovative and productive like. Only if we can
achieve this, this idea, however
remote or utopian it may seem to be, can
we expect to have a better claim to support.

Douglas Hall

The Amazing Mr Demarco

For many people outside of Scotland, the
only known face of art from Scotland is
Richard Demarco. The Polish Govern-
ment conferred a Gold Medal of Merit for
services to the arts on Demarco some
months ago. This year marks the tenth
anniversary of his gallery's founding and
the birth of Edinburgh Arts, the gallery's
summer school — the point of exhibition,
events, music, sculpture, and theatre,
education and integration, exercises and
bodies.

Demarco seems to still be an astonishing
range of positions. For some he is charis-
matic, a visionary, an artist-impressionist
with the fervour of a socialist preacher.
Others find discomfort in his obvious
over-the-top, distance for a sometimes sym-
phonic atmosphere around the age, and
have fought concerning the tenacity of it
some of the gallery's affairs. To arrive he
can be an enigma, a lone in contradictions,
vision, or a series of contradictions.

The Demarco Gallery was set up in 1966
in elegant, spacious premises in Edin-
burgh's Georgian New Town with consider-
able financial backing from an establish-
ment board of directors. In 1976 the Gallery
received from the Scottish Arts Council a
grant of £22,000 with a further revenue of

£6000 paid towards its considerable out-
standing losses. In the new Royal Mile
gallery, however, private funding has
shrunk to a small fee-for-service figure with a
fair amount of help in the form of enter-
tainment and promotion from backers.

The annual equipping of artistic and
social events which take place at each
Festival has resulted in a regular over-
running of the very largely state-funded
Gallery Budget. At such times questions
are raised about the quality and priorities
in the Gallery's ventures.

In its growth years, the Demarco Gallery
was not so much the ramp of art in
Edinburgh. The shows came in sequence,
at short intervals. Unfortunately, too few
were, first class and too many were of
second-hand derivation. Whilst almost a
clash, the Gallery failed to build a
public, other than a substantial private
view and, was so market for artists.
(Demarco says now that he disliked the
ship-keeping aspect of this period.)
Demarco drew from a wide pool, from the
Cauldron, the Commission, and there
was a fair amount of off-loading of people
and space making it in London. The
Gallery did provide a valuable additional
space for some interesting younger Scot-
tish artists — often not Edinburgh-based
ones (they tended to shy away from the
'century art' atmosphere around the Gallery
at this period). The only area amply

Contributors

- Carl Andre's most recent exhibition was at Tate
London, there ... The first American artist to
show in the United Kingdom was ...
- Demarco has had the following exhibitions:
Gordon Campbell is representing himself
This country has an art ... Jim Boydell is
representing in Edinburgh, and recently in the
University Department of Fine Art ... Jim
Henderson has art and past, now at
Dunfermline, Linlithgow. His most recent
exhibition was at Glasgow Museum, Edinburgh
... Peter Hall has written for New Society
magazine about the Scottish
National Gallery of Modern Art ... Richard
Henderson, the artist, was a close friend of
Marcel Broodthaers ... David Reid was
recently represented by David Reid ...
- Other London artists, including a special
study of the role of the artist in society, are
featured in the Scottish Arts Council's
National Gallery of Modern Art ... Richard
Henderson, the artist, was a close friend of
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Marcel Broodthaers ... David Reid was
recently represented by David Reid ...

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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

DEMARCO RESPONSE TO THE AMAZING MR DEMARCO ART MONTHLY NOV 1 1976

Appendix 23.0

SUTHERLAND Giles 44DUN0007050

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Correspondence: The amazing Mr Demarco Demarco, Richard Art Monthly (Archive : 1976-2005); Nov 1, 1976; 2; ProQuest pg. 17 (26/11/91)

Correspondence

Cardiff kinetic project

In your issue of October 1976, in a short news item under the heading 'Civic Fathers/Mothers Dept', a number of incorrect facts were put forward about a project involving Kenneth Martin. The Welsh Arts Council provided much of the advice and guidance necessary for the commencement of the project, while Sir Norman Reid acted as Adviser to the Swansea City Council on the selection of the artist. The project is extremely complex and involves the conversion of a 12in. high maquette with movable arms into the 40ft. high (not 20ft.) kinetic sculpture, complete with motor and gearbox, all needing to be specially manufactured in order to drive the horizontal arms 30ft. up in the air at varying speeds around one revolution every 24 hours. The project has so far taken two years and is likely to take longer still. The City was governed by the Socialist Council and at that time agreed to spend £10,000 towards the total cost of the symbolic work intended for the City Centre. The Welsh Arts Council agreed to support this visionary commission (the largest ever created for Wales) with a grant of £4,500. Since April 1976, it is the Ratepayers Party (not Conservative) which is in the ascendant. The City has offered an alternative site to the artist (the original was to be in a sunken subway where the height of the column would be visually reduced) and the only problem that remains is the technical one of resistance to the wind which is liable to be extreme as the site is close to the sea. The new position is admirably close to the huge new Leisure and Sports Complex which will be gradually opened to the public in 1977 and 1978 and will thereafter provide a huge audience for its own facilities and the sculpture.

It is, of course, the artist who is responsible for organising the project for which he is commissioned, and claiming payments towards his fees and expenses is the artist's own responsibility.

Peter Jones
Art Director
Welsh Arts Council
Cardiff

Minimally Scottish

Thank you for the article by Duncan Macmillan in the first issue of *Art Monthly*. It is a magnificent example of the illiteracy and intellectual feebleness of the Scottish National Party's views on the

management of the arts in Scotland. And for Mr Macmillan's information it's MacBryde, not MacBride.

Less amusing was this choice morsel of racialism from Lynda Morris in her review of Alan Johnston's exhibition at the Nigel Greenwood Gallery: 'Whatever the reason, the Scots have a sensibility that is naturally equipped to deal with minimal art. The English have not'. One knows how hard it is to find a rational justification for racist statements, but nothing that follows in her description of Johnston's work provides evidence for such an extraordinary assertion as the above. It would be surprising if Alan Johnston himself were to maintain that his nationality was especially 'relevant' to any consideration of his work, but if it is perhaps he should be exhibition his peculiarly Scottish minimalism (if such it is) in Edinburgh or Glasgow where their sensibilities are supposed to be so much better attuned to this kind of art than are the dulled inhabitants of London. This is the logic of claims for the superiority of one nationality over any other.

On the contrary, I see little evidence of either more minimal work being carried out in Scotland by Scottish artists or of a greater awareness and appreciation of it by artist and public here than in London. In fact I would say that the reverse is the case, although of course it is possible that Ms Morris, presumably living in Nottingham, has a better idea than I have, living in my remote rain-clouded eyrie in North East Scotland, of the kind of work being done in Scotland today. Or is Ms Morris only referring to those Scottish artists among her acquaintance living in London? If so, perhaps their names will feature in an article on the art of Seventies like her *Who's Who of the Trendy Sixties* in this issue. What is needed from Ms Morris is less name-dropping and more analysis.

Angela Weight
Aberdeen

FAS/SAC disagreement

I should be grateful if I could comment on the article on the Federation of Artists in Scotland, which appeared in your first issue. If the Federation is to take part in all the functions it outlines in its aims, it is essential that it should be accurate in the statements that it makes.

The Weavers Workshop did not close because of lack of support from the Scottish Arts Council, for it received its principal grant from the Joint Crafts Committee. Again, it is too simple a diagnosis to say that lack of support from the Scottish Art Council caused the sad closure of the Ceramic Workshop. Nor was the Scottish Art Council's reply totally negative as was suggested. On two or three points both bodies were in total agreement.

Since making its reply, the Council has received neither acknowledgement nor comment from the Federation — nor has much been heard of the Federation's activities. There is plenty of work to be done to improve the conditions and status of the artist in Scotland and the Scottish Arts Council would welcome help in this task.

William Buchanan
Art Director
Scottish Arts Council
Edinburgh

The amazing Mr Demarco

It would take me too long to discuss each negative point made by Kenneth Dingwall in his article about my policy as a Gallery Director in Edinburgh. He has every right to his views, but on the evidence of the article the Gallery is hardly worth writing about.

I ask him to consider what kind of article he would have written if it had been about what the Demarco Gallery has done rather than *about* what it ought to have done or failed to do. Obviously I am pleased to note the names of Joseph Beuys and Tadeuz Kantor associated with the Gallery, but what about the extensive list of important artists who were also worth mentioning, considering the gallery first introduced their work into Britain? I wonder what Kenneth Dingwall knows about the nature of the work they each represented, and its relevance to the Scottish Art scene over the past ten years. If the gallery has not yet managed to introduce the American artists Ken Dingwall so rightly admires let him consider the power of the European artists to alter for the good not only the Scottish art works, but all of Britain and perhaps even the American art works itself:

Hans Hollein, Valie Export, Peter Weibel, Paul Nesqui, Ion Bitzan, James Coleman, Klaus Rinke, Roman Opalka, Eric Cameron, Michael Snow, Daniel Spoerri, Gerhard Richter, Stefan Wewerka, Marina Abramovic, Joyce Weiland, Robin Mackenzie, Les Levine, Jannis Kounellis, Etienne Martin, Magdalena Abakanowicz, Vladimir Velicovic, John Faichney, Ritti Jacobi, Giuseppe Chiari, Henryk Stajewski, Horia Bernea, Ilie Pavel, Maria Stangret, Zbigniew Gostomski, Lily Eng, Natalia Lach-Lachowicz, Stanislaw Drdz, Wladislaw Hasior, Robert Filliou, Piccolo Sillani, Paolo Patelli, Anselmo Anselmi, Karl Prantl, Henning Christiansen, Andre Thomkins, Mauricio Kagel, Ferdinand Kriewer, Mommarz, George Brecht, Richard Kreische, Gunter Graubner.

I also think some mention could have been made about the impact the following artists had upon Scotland when you consider that their work had not been exhibi-

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DEMARCO RESPONSE TO THE AMAZING MR DEMARCO ART MONTHLY NOV 1 1976

ted until the Demarco Gallery provided the aegis often against powerful opposition:

Patrick Heron, Stuart Brisley, John Dee, Piero Manzoni, Alberto Burri, Lucio Fontana, Hamish Fulton, Derek Boshier, Richard Lin, Michael Craig-Martin, Trevor Bell, John Wells, Michael Tzack, Nigel Hall, Arnulf Rainer, Jack Bush, Dieter Rot, Joe Tilson, Henri Hayden, Jacky Lansley, Sally Potter, Jean Le Gac, Ceri Richards, Christian Boltanski, Gunther Uecker, Tim Jones, Angelo Bozzola, John Hoyland, Robyn Denny, Tess Jaray, Terry Frost, Bryan Wynter, David Tremlett, Norman Adams.

The list could cover many pages. It is not in chronological order. Perhaps Kenneth Dingwall would learn something by putting a date to the first occasion Scotland had the opportunity of seeing the work of each of these artists.

It could also have been worth noting that when no other Scottish gallery seems to want to introduce the following Scottish artists into their own native art world, the Demarco gallery thought fit to do so:

James Howie, Patricia Douthwaite, Gavin Scobie, Rory McEwen, Gerald Laing, Andrew Mylius, Tam MacPhail, and Mark Boyle, and even William Scott and Alan Davie in the forum of one-man exhibitions.

Richard Demarco

Ken Dingwall writes:

That in ten years the Gallery has shown a lot of artists is not a point at question; rather, whether a sense of structure — or even a sense of personal taste — comes over from the exhibition policy. I'm not sure that the selective roll call Richard Demarco lists above indicates this. Events such as the new Edinburgh Arts programme (provided it doesn't dissipate itself in an excess of venues and that it gathers the right mix of participants), much of the work brought from Eastern Europe, and the range of younger Scottish artists shown do seem to indicate a sense of direction. However, too many exhibitions, from the first in the new Royal Mile gallery to the show running when the article was published (Victor Hugo's grandson's landscapes) produce the negative responses so irritating to Mr Demarco.

I remain surprised that if Richard Demarco feels that all of his activities are creating such a healthy climate in the Scottish art world, that he uses so little of his state funds to do some reciprocal exporting along with his massive importing programme.

Sixties art

I was very pleased to see the first edition of *Art Monthly*. The absence of a serious magazine dealing with contemporary art in this country has become more and more noticeable.

Those people involved in politics, either of the right wing or the left wing, and who call themselves art critics should devote their efforts to the political parties they believe in: instead of continually trying to contaminate the art world with their narrow-minded, anti-humanist points of view.

Perhaps the common characteristic of these new critics is their distortion of facts due to laziness. It was, therefore, regrettable that Lynda Morris should have stated that Robert Sainsbury 'is now chairman of the Tate Trustees'. He was chairman of the Tate Trustees, he is no longer.

I hope that your magazine will, in future, check out any information printed as, whatever its prejudices or policy, what I believe is most required of an art magazine in London now is accuracy in reporting what has happened and is happening.

Leslie Waddington
The Waddington Galleries
London

Congratulations on the first issue of a lively and original journal. I hope that your contributors will continue to feel that rude newsprint permits them to utter the kind of cheeky, irreverent opinions apparently unsuited to the high gloss letterpress and the perfect binding of the art world's answers to *Vogue* and *Harper's Queen*.

Lynda Morris's piece illuminated the

Felicity Samuel Gallery
16 Savile Row
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On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

CORRESPONDENCE FROM ROBERT O'DRISCOLL AND HOWARD HULL, *ART MONTHLY*, NO. 30, OCTOBER 1979

Appendix 24.0



On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ARTS 1979 PUBLICITY MATERIAL

Appendix 25.0



THE RICHARD DEMARCO GALLERY
EDINBURGH ARTS '79



A 7,500-mile Journey into the origins of Western culture

All enquiries and applications should be sent to:
The Administrator, Edinburgh Arts '79
The Richard Demarco Gallery Ltd.

Monteith House
81 High Street
Edinburgh EH1 1SR
Scotland

The Journey's Signposts And Markers Both Ancient And Modern

The Edinburgh Arts Summer Journey will be for the most part literally a voyage to the islands and coastlines of the Celtic World, between Cornwall, Pembrokeshire, South West Ireland, Brittany, and the islands of the Scillies, the Skelligs, the Blaskets, Guernsey, Sark, Belle Ile, and Gavrinnis, tracing the development and movements of ancient cultures, which are relevant to the way in which certain contemporary artists are working with the instincts and attitudes of explorers. The Journey will investigate the origins of those visual means of communication and expression which mankind has used to define places of high spiritual energy. Although these have many forms, they are essentially markers: Sacred Wells, Temples, Oratories, Standing Stone Circles and all manner of places of burial which are also about the possibility of rebirth. These markers can also be, in our own time, various forms of art works, or the places where art is studied or made or exhibited: Art Schools, Artists' Studios, Museums and Galleries, or even all things particularly well made which respect the forces of Nature: such things as houses, roads, doorways, windows, bridges, tunnels and all manner of thresholds and places where mankind can work with dignity and be tested by Nature.

The Voyage Of The Barque "Marques" (H.M.S. "Beagle") - 20th June to 9th July

For this reason that part of the Journey which is a voyage, beginning at Charlestown on the 20th June and ending in the Gulf of Morbihan on the 9th July, will be by means of one of the most beautiful and poetic forms of transportation ever devised, completely at harmony with the elemental forces of fire, air and water - a square-rigged, ocean-going, sailing ship built of spanish pine in Spain in 1915. Originally, rigged as a "brigantine", the sailing vessel "Marques" traded around the Mediterranean and East Atlantic with cargoes of wine, nuts, olives etc. She was purchased in Mallorca in 1972 and brought to Cornwall, where she was given a thorough refit, and was re-rigged as a "Brigantine". The "Marques" became the best known sailing ship in the British Isles when she was rigged as a barque and became "H.M.S. Beagle" in the BBC's extraordinarily successful television series on "The Voyage of Charles Darwin". This involved an eleven month, twenty thousand mile voyage round South America, through the Straits of Magellan and Panama. The "Marques" is unique in North European waters, in being square-rigged, yet of manageable size. Larger vessels exist, but are used entirely for sail training by national navies, and are not normally chartered.

Edinburgh Arts 1979 will be a Journey from the heart of the European contemporary art world starting in London at the Tate Gallery, and it will proceed to other art centres in Italy and France, concentrating on the collection of Count Giuseppe Panza Di Biumo, and the Fondation Maeght at St. Paul De Vence. From the art world it will turn towards those areas representing primitive cultures, not yet overwhelmed by an outworn conception of the Renaissance. It will be a Journey to coastlines and islands. From Menton the voyage will be to the islands of Corsica and Sardinia. It will continue overland from Struria to Puglia and enter into the Greek World at Corfu, and on to the plains of Mycenae and on to Athens. It will explore the Cycladean Islands of Paros and Naxos. It will have to be extended as far as Crete in order to take into account the Minoan Civilization. The Journey will end in Athens.

Edinburgh Arts is a Journey attempting to re-integrate the forces of the centre of Europe to those of the periphery. It is an attempt to prove that

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

EDINBURGH ARTS 1979 PUBLICITY MATERIAL

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the centre can be perceived or reached only by way of the perimeter. It is an attempt to envisage the most remote future imaginable by seeing it as an essential part of our most remote past.

Points To Remember Concerning The Journey By Sea

The Edinburgh Arts Summer 1979 Journey will be divided into four sections so that the participants can consider each one separately or as part of the whole Journey. There should be 22 daily participants. Ideally, there should be a number leaving to be replaced by newcomers each day; a reminder of how the Journey cannot be made by any one participant without the support of all the others. Each participant should contribute the mystery of their own individual awareness of the Journey. It should be seen that although the Journey ostensibly begins in Edinburgh, the beginning and ending point is really the place from which each participant begins and ends his or her Journey. This is surely best defined for each participant as home, that place which is nearest to the mystery of each participant's family and forebears. For all participants this secure point of origin should also be seen as the ultimate point of destination. The Journey provides a time of enquiry into the mysteries of the physical world and the presence of mankind impregnated in its very physicality; in all man-made things and in the very earth itself. The Journey will demand each participant's complete attention and energy. During it the making of art will be virtually impossible. The Journey should question deeply the motives of each participant for being involved in the world of art. Participants should journey more mindful of the attitudes and interests of Charles Darwin and Henry Thoreau, than of any so-called successful makers of contemporary art. Ideally, half the participants should be lay-people, not attempting to be artists: University Students, Academics, Lawyers, Doctors, Artisans, Scientists, Farmers, Sailors, Schoolchildren and their Teachers, representing the very young and the very old, as well as those normally considered to be of an ideal age to study or make art.

The Journey Links Athens (The European Centre) To "The Athens Of The North" (The European Periphery).

It should be noted that all Edinburgh Arts Journeys begin and end in Edinburgh, making the point that the most mysterious far distant place for anyone living or working in Edinburgh, should be Edinburgh itself. The Edinburgh Arts Summer Journey begins in the period of midsummer, and ends at the beginning of August, the time of Lugus, the Celtic Deity, who is the patron of the arts, and in the month when Edinburgh prepares itself for its International Festival of the Arts. This Summer Journey thus should become a creative way of approaching the Edinburgh Festival, as a centre of artistic activity, in the spirit of a journey of exploration. The Journey quite deliberately acknowledges the city of Athens as the very centre of Mediterranean culture, and links it with Edinburgh, its northern European counterpart "The Athens Of The North". It links thus the Mediterranean, and the Celtic world. The centre to the periphery - the Classical to the Romantic world.

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THE ROAD TO MEIKLE SEGGIE, CORDELIA OLIVER, OCTOBER 3, 1978

Appendix 26.0

THE ROAD TO MEIKLE SEGGIE

It is a long time since I came to the conclusion that Ricky Demarco's most valuable gift is that of being able to enlarge and heighten experiences, just by being present. To go on a journey in his company is to be forced to sharpen one's sensibilities (and not always in accustomed ways); to become almost childlike in a way that, unless you fight against it - which is fatal - can be both revealing and rewarding, not to say exhilarating.

Even before the time when Demarco made his famous discovery of the mysterious road that seems to go nowhere and yet, in a sense, leads to everywhere (the road which, in Demarco's own imagery, traces its man-made line through the swelling landscape), I was familiar with that old metal roadsign halfway up the main street of Milnathort. But it took Ricky Demarco to notice that its promise of the road to Meikle Seggie was unfulfilled at the following crossroads, and at all decision making points for many miles thereafter. It was his curiosity that solved the immediate mystery and prompted what has become a metaphoric journey through central Scotland.

Early on October 3rd of this year, 1978, Chris Carrell, George Oliver and myself set out with Ricky Demarco to retrace the journey, making at his insistence, always the less obvious choice of route whenever choice became inevitable in the absence of signposts (this, of course, is what the subjects of the best fairytales are bound to do if the goal, whatever it may be, is to be reached in safety). A lightning detour had first taken us to North Queensferry to stand under the massive, springing, soaring girders of the old Forth Bridge, and realise how puny by comparison are the most ambitious art-for-art's-sake sculptural abstractions. "That", said Demarco, "is just to put you in the right frame of mind".

Once past the magic signpost we refused to be stumped, even by apparent impasse - for, with eventual success in locating a second pointer to Meikle Seggie, the road seems to lead straight into a clipped farmyard hedge - we negotiate a clutter of hens and roosters and farmyard implements only to find that the road has dwindled to a cart-track, following a path across the hillside and out of sight. Looking closer we see that, true to fairy-tale form, this is no ordinary cart-track but an ancient drove-road, now grassed over but once skilfully laid with heavy stones, and leading straight to Dunning some eight miles away.

Always it seems there is to be found a pointer to a further clue in this archetypal treasure hunt: but the drove-road is for foot travellers only, so we, in our Mini, cheat a little and reached Dunning by way of a modern highway; Dunning with its mediaeval church tower and its dark tradition of devil worship, and its megalith standing stark in the middle of a field.

What followed on that afternoon of brilliant sunshine was a memorable dual experience which left oneself exhilarated and, to be truthful, somewhat awed. On we went, pausing only to climb a hillside and examine the bulky stone sunk in the grass and carved, skilfully enough to mean business, with an inverted cross (the devil's mark); on and up and out to a high wide field, as it were the central hump-back of Scotland. From here, on a clear day you can see, if not quite forever, (except in the mind's eye), certainly right across the country to the peaky mountains of Argyll and to the uplands of the north. The prospect holds a promise of wider prospects still beyond the Hebrides and Ultima Thule.

But there's more to the day's discovery; something which, Ricky says "will blow your mind". Through Dollar we drive up the road to that gaunt and bleak fortress, Castle Campbell, ignoring which we disembark and walk,

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THE ROAD TO MEIKLE SEGIE, CORDELIA OLIVER, OCTOBER 3, 1978

indian file, down into what the meiosis of the century has labelled Dollar Glen. Glen? Down into what is more like the awesome chasm under Kubla Khan's Xanadu in Coleridge's poem, down we go, out of the sunlight through ever greener, dimmer, filtered light, deep into the earth; and gradually as we go the sound of roaring water begins to daunt our ears: not just one cataract in one place, but so it seems, a waterfall surging down through the earth and the rocks on every side. Down ever further we turn and twist into the green and dark and earthy-smelling coolness, across a narrow wooden catwalk to a place where the torrent, ton upon ton of watery fury, hurls itself viciously through a narrow passage between great slanting rocks; the blue sky a memory now.

But miraculously, once across the bridge we see the sunlight again, far above slanting through the dense foliage, and we climb the twisting path up and out of the abyss on the other side.

"You've just been in touch with the Earth Goddess", says Ricky Demarco - and by all the Celtic Gods I believe he is right. For whatever reason - perhaps because of the very contrast - we all felt a kind of delirium at seeing the sun again; at the silence, and the small country sounds: purged of something, no matter what; an experience to remember.

Cordelia Oliver
Art Critic "The Guardian" in Scotland

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RD: Now the context was not the black and white oil, completely different time and theme, had nothing to do with the black and white oil theme.

GS: And it wasn't during the Festival, you say?

RD: Yes, it was only because I had no intention of making the two. The black and white oil theme was a separate theme to do simply with the agony of Lord Bute and various other people suffering from the stupidity of.....it was too restrictive...in the end.... far too lightweight and nihilistic

Of the photographs that were taken, I have three times the photographs of Caroline Tisdall. The only thing is that she got them published, okay. My photographs are much more exclusive.

GS: And where are they?

RD: Well, they're all in the (?). There's about 150 of them. And in the National Gallery of Modern Art. Two huge framed sets. And there's also a print over there, which will be on show, you've seen it, haven't you, the Three Pots print. There it

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is, right there. That's a very valuable one, because it's signed by him, it's one of two in existence. £10,000 object.

80 people there, okay? It had been most recently used. One of its many incarnations from the time it was just by the Bedlam Theatre there. Bedlam. It wasn't a large open space, it was a covered, it was a courtyard covered with a glass roof. All they had done was they'd covered an open space with a glass roof so it was never open to the sky. It now just looks stupid; it looks like a stupid little garden.

GS: Is it still there? I thought it was demolished?

RD: Yes. The space of it is a garden now. This is what it looks like. You come up the lane, you go up this lane.

GS: And there's Artificial Intelligence.

There's a big door that goes in.

RD: This is the house there. You go along a corridor like that, and it opens up to a V-shaped thing. It's the graveyard, okay. The graves are here, so they covered that over with grass. You're walking into the original paving stones, 500-year-old stones. And here is a mediaeval building which has been destroyed and turned

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into a yuppie thing. And this was all open in here, you could go in so you went in here, and they were taken through all these rooms, and then they were led out here. The windows and doors were there. It's all open. There's a window here, it was completely Dickensian, okay. So, that's it. That gives you an idea of what it's all about.

In the second part of the action, Beuys didn't use the blackboard. What he did, the blackboards were on the ground completely all the time. He completed them on the ground, placed the things, he didn't use them as a blackboard. He completed the work on them. You know he didn't say, this is what I'm doing. He simply drew very carefully with a ruler, a 36" ruler, and he just drew lines. Very carefully one on top of the other. And then stood away from the thing and talked to people. He didn't regard himself as a shaman at all, but he was likened to that by people who were stupid enough to think that that's what he was doing. He never put that onto himself. He looked like a shaman, but he wasn't because I would never have been able to speak to him in that kind of role, I hate gurus and I hate, I mean he and I would never have been able to be in the same room together. I abominate all that rubbish. What he was doing simply very simple straightforward drawing. He was drawing the room; he was really drawing. He was showing what the room consists of. Stuff in Melville College. Everything he was doing was about drawing, it wasn't about anything else. He wasn't mystifying, he was just saying look, look, look, look, look, look. You stupid, simple-minded people, you just look, don't do anything, just look and honour it, that's all, just look

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at it. It's the opposite of the space of a museum or gallery specially built to house art. A sanitised space. Funnily enough, it's the opposite of the new arts centre in Dundee. He understood why I loved that building, for what it was, it was untouched, unmessed around. He simply made you look at it, that's all. He was a very straight guy, never spoke in any kind of, he didn't say I'm a priest or anything like that. Other artists do, but he doesn't, he didn't.

He didn't lecture, he just conversed with the audience, particularly with Bill McLelland.

GS: Is it possible to speak to any of these other people?

RD: Well, Bill McLelland's dead.

GS: Was he there?

RD: Yes, but he had a thing. He stuffed his shirt in the back of his pants. The reason he stuffed his shirt in the back of his pants is that he had difficulty in moving around because of all his war wounds. He was not a shaman, absolutely not. He is not to be confused with people like that, absolutely not. He is not doing anything which is not there, you know, there's no attempt to delude anyone, okay. He did believe in healing; he was healing the building. He was asking us to love the building, to look at it seriously and this guy, Moffat, the occult and the avant

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garde up a gum tree. Cuthbert never had any proper relationship with Beuys, so why the hell is he writing about him? He never spoke to Beuys. This is why we're getting all these problems. We're getting these people's views on Beuys and Beuys wasn't in dialogue with Cuthbert and he certainly wasn't, you know he's a victim of all these people, they put on their own ideas but they never actually knew him well enough. They didn't look at...if you'd seen his performance, you wouldn't have used the word shaman. Just a workman, like a joiner, a plumber. You know, he was like a plumber, he loved the idea it was a plumber's workshop. He loved it because he said it was blessed by honest labour, by workers. Everywhere you could see their metal sticking out, you know the things he rammed into the walls to work. It was a workshop, which he loved. So, he loved the dignity of people just working, making things like pipes and taps. He was I think a, he had the gift of the, of the great teacher, who could let you see something that was under your nose and he could show you how to look at it properly.

Cont'd.....

RD: There again.... he's a straight guy, I would trust him.

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GS: I'm hoping to speak to.....about the subject.

RD: None of these people wanted Beuys, okay, it's only me who wanted him. He wouldn't have come, they wouldn't have paid for him to come, would they? So, what I'm trying to say is I hate shamanism so I would not have been in any way, I hate all new ageism, all this phoniness, and Beuys has been appropriated by these stupid people who think that's what he is. He's not. If he were all of that, then his drawings are a load of rubbish. The drawings are precise, clear analysis of the human condition in relation to all aspects of creation, very simple just like Leonardo was not a shaman. You cannot say Leonardo was a shaman - he's not. He's just a guy getting on with the investigation of truth. Beuys and Leonardo are in the same space, because both were dealing with the same problems. And shaman is a sort of, someone who takes upon himself certain duties and responsibilities. Like a doctor of a certain kind, a healer. Beuys commented on it, but he didn't want to be like that. The reason why I asked him. You've got to ask why did I ask him.

GS: I've got four questions okay. One of them is the actual context - how did he come to get here?

RD: Because I thought the Poorhouse was the only hope that we had for the future of art in Scotland. That's what all galleries should look like.

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GS: You invited him?

RD: That's right.

GS: And how many times had he been here previously?

RD: Well it's all in the book. It tells you exactly how many times. He came here eight times. He came in 1970 twice, 1973 once, 1974 twice, so that's one, two, three, four, five. Then he came again in 1977 to do the Jimmy Boyle thing. That's six. Then he came in 1980 twice. So, that's it.

GS: So did he come to the Poorhouse to look at the space and then devise the piece for that space?

RD: Yes. You must understand that Poorhouse is the inspiration for two great works. One is the Poorhouse door and he chose to put the... You've got to understand why the hell he turned the gallery into a place for a Coyote. He hated galleries as much as I do, okay, these horrible places in which art is shown like, you know, in a hospital. He loved work spaces like the Poorhouse, like he was perfectly at home in that place because it was his space, so was Kantor. Nobody would have touched it with a bargepole, nobody wanted to exhibit in places like that.

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They would have wanted to have tarted it up and brought in an architect to make it look like the way architects play around with spaces. Beuys is not like that.

GS: You've talked a bit about what happened. Can you tell me, from what you remember, what he did?

RD: I asked him. I made it very clear. I gave him the ground rules. I simply said, look Joseph, here I am, Richard Demarco. Hello there Joseph, this is Richard, you should come over and have a look at the Poorhouse. That's it. And you should look at the Poorhouse, that's where I am now and I think it's the most beautiful space for art in existence. Nobody wants it, and it's a symbol of my position here. I no longer have the Demarco gallery. Remember the date. You know your history, don't you? You know I was thrown out of Melville Crescent. You know that I was in a basement in King Street so I had no gallery. You know that. So, there was no gallery to come to. So, I could only use frequently the Poorhouse. And I used the Poorhouse in 1972 to present Kantor. Try and get these thoughts in your mind. Kantor could only be shown in the Poorhouse because Kantor when he first performed did not perform in a theatre, he performed in a cellar, he performed in places like the Poorhouse.

The philosophy. It's my philosophy and he appreciated it, he said Richard, this is where I also want to make my art.

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GS: I understand that, but what I want to find out is what happened. What the performance consisted of.

RD: Well he just came back after I had taken him up, and said I now know what I'm going to do. I want to buy three pots and paint them back, and I need two blackboards. That's all. And a ruler. What he was doing was a precise echo of what he did in the crappy, rubbishy space of you know what, the life room at Edinburgh College of Art. What did he do there? He went around the walls and blessed them. He put, you know, acknowledged the wall, acknowledged the corners.

GS: What are the Three Pots about, then?

RD: Well, the Three Pots are simply three symbols of energy. The first pot is the will, the second pot is the imagination, the soul, and it's about human energy coming on a physical, mental and spiritual level. Three levels. So, the first one is always physical; you've got to put your body where the thing is. The second is your intelligence, your reason, so you decide, make a framework. And the third is the unknown factor which he called element three. Okay.

Remember you were there when Mennekes came, you know. What were his element three? Remember that Beuys only made one artwork in his whole life. He never made different artworks. There was only one artwork he ever made -

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like all great artists he only made one. Bad artists make 100 different artworks because they don't know what the hell they're doing, so they pick and choose from here, there and everywhere. He only made one, and that one was he was cutting away at a great mountain, truth, and he enters, he approaches the mountain in different ways, but it's always the same characteristics, okay, and the first time he came, he loved it. The whole essence of it is that I took him away from the world of art. I said, Joseph come with me away from the art world where you don't want to be anyway, and where I don't want to be, but all the artists in the world want to be there, and let's go on the road. Let's look together, enjoy together. I never invited him here to have a show, I invited him here to come and have a look at Scotland. I didn't say come to Scotland, Joseph, because I've got a perfect gallery, kunsthalle, museum, I don't, I never have, all I had was Scotland. The land. All I had was a few spaces where work took place. You've got to ask, why did he like the art space of the Poorhouse? Because it was redolent of human energy working. Why did he like the life room? Because it was redolent of human energy. Some bloody idiot said, shall we clear the paint bespattered floor, tidy it up like some stupid architect, right. Paint it white, clean it. No, leave it, that's the sign that people have been working here, making art. All the poor and pathetic artists making French style impressionist artwork same as in the Poorhouse, yet he went around the walls with the pots, one, two, three. There were two boards on the floor with some drawing which he then completed. I have described this in absolute detail in the catalogue that's on the Tate. The Tate catalogue describes

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it. The Tate catalogue, Liverpool. They published that. And I explained exactly what he did, what he wrote.

GS: Is it here?

RD: No, I can't find it, I don't know where the hell it's gone, no sorry here it is. The fact is, he did the same thing for me every time. You've got to ask where I presented Beuys. I presented Beuys where? I presented him - where did I present him? - in a corridor, third-rate artists I always put them in good places, because they're comforted by nice places, right. They want, they must be, comforted. Good artists don't need any of that. So, where did I present him. I presented him in a bloody corridor. Simple. I'm a very simple guy, I don't believe in shamanism. I didn't say, Joseph that's a beautiful thing let's put it where we can manage to put it. He said, well I think we can get it into the corridor, so we got it into the corridor. Where did he perform? He performed in a room that was not a gallery space. There were sinks at either end, covered in rubbish, it was a life room where people worked. The corridor was where people worked, okay. What was the third place he worked when he came back? He came to a school to a gymnasium, the gymnasium at Melville College, that's where he did his Action on Cloots, Anacharsis Cloots. He was an aristocrat, the guy who was bonkers, French Revolution, but he was an idealist, and he was the one who went to Paris and gave them all the real ideas and then they executed him.

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GS: What I want to focus on in this piece of writing is, I suppose, the relationship between Beuys and whatever you might call it, the spiritual. His attitude to the spiritual.

RD: I have never ever been happy in the art world, okay. The Arts Council solution. I think art is a form of pollution. Handled that way, I seriously mean it. That's why it's hopeless now, you can't move. But I do believe that the actions of certain artists are pure and clean and clear, and you can see them best of all not in galleries necessarily. You see the work as it's being made or being sorted out in their studios, work spaces. By the time it gets to a gallery it's finished, it's all over the battle, you can't smell anything it's just a report Beuys loved being where you called everything into question, so where did Beuys come when I said Beuys came with me - to the Moor of Rannoch. He didn't choose the Moor of Rannoch - I chose the Moor of Rannoch. Where did he come next? I took him to, as much as I could, I took him away on the road to Meikle Seggie. The clue to everything is Meikle Seggie. I keep telling people that. You have to go on Meikle Seggie because you've got to cross the Forth Bridge, that's what happens. You've got to go to Fife, you've got to go in the direction of the Roman legions across the Forth, into Scotland, and then you swing left along the great, if you like, well known highway towards the west above Glasgow. I never took him to Glasgow. Edinburgh was (?) to him because that's where my gallery was, but then I took him to Scotland. He then made his artwork in a rainstorm on the Moor of Rannoch. That's where the first part began. The second part was in the life room. And I chose the

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Edinburgh College of Art because it wasn't a gallery. I keep trying to tell people this, but they won't listen to me. They want galleries of a certain kind. He responded, as Kantor did. A great artist will respond because they understand. Then you know the third time, every time I asked him was to challenge him. I asked him; each one was a challenge. I wanted to find out if he would ever say no, no I can't have that, I must have a great gallery or something, because I knew all the museum directors in the world would offer him galleries. But he had been working with Rene Block, and Rene Block also had this understanding, that's why he turned Rene Block's gallery into a cage for an animal, unrecognisable as a gallery. That's why he rolled up all the plaster, all the walls of the Rene Block gallery in a sack, just pulled the thing apart. He was going to do that for me, a few weeks before he died. And it's a great sadness in my life that he didn't, but he did not operate, like you've got to get inside his mind. He was not thinking like other artists, and he was not thinking like all the other, majority, of the artists who were part of (?) arts. He was different.

GS: Would you say you had a close relationship with him, an understanding?

RD: I mean he was the only guy who came all these times. I mean, it would have cost a fortune to bring Joseph Beuys over here. It didn't cost him anything, because he liked, he knew it would be fun, it would be a challenge. And of course, the other non-gallery space I could think of would be the prison, right. He wasn't happy, he didn't like the National Gallery of Modern Art. He liked the garden.

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Anyway, they were upset by that great big bloody door, they didn't want to buy it, could have had it for nothing - big question, isn't it? When I sold them the three pots, they got it for a thousand quid, it was nothing. Pathetic. Pathetic.

He just sold bits and pieces of things that had nothing to do with the art world. He took the blackboard off the wall in the Royal High School and we sold the blackboards off the walls. We took the door off the Poorhouse and we sold it. He took the energy off the walls of the Poorhouse and it became the three pots. He made it here, okay. He made a piece for me on Loch Awe consisting of bits and pieces that he found on the loch-side. This guy is completely different from anybody you can think of. Absolutely. There's nobody. He's a million light years away from the land art people. The way other people work and think. He is, he loved a space that was wounded, so that he could help us see that it had the possibility of life, a place that was not loved, a place that he didn't want to be in. The artists didn't want to be in the life room, they wanted to be in a gallery, didn't they? Artists all want to be in galleries. They all want eventually to have a show in a gallery. Beuys questioned everything, that's why he made the fat for the underpass, so that they had to pull the Guggenheim apart to get it in, and it stank of fat, right. Beuys did that all the time. I don't know how he got away with it at the Guggenheim. So, you see he was questioning the space for art, always. He said, and this I should send you which I have been sending to a lot of people, he said you know I am not in the art world. I am not like, not in the art world. And he wasn't. He was in the world of philosophy, he was in the world of geology,

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astronomy, biology, politics, and he used his gifts as an artist to make us see all these areas of activity differently.

What is the second question you've got there?

GS: I just asked you to describe *The Three Pots*, but you've done that!

RD: Well *The Three Pots* are the same, simply giving another view. I believe, it's my absolutely convinced feeling he's giving another view of the great world-shaking theory that he had, showing another aspect of it, which is that art is about the understanding. If you want to make art, you must understand there are three elements, and you must always be searching for element three. What is it that three figures...? now you know that the most important part of Beuys' contribution to the (?) arts was the Arena - you know that, don't you? Arena. To prove it was all one and the same thing, he placed in a room all the works that he'd done before he came to Edinburgh. Showed photographs, 200 photographs, all laid out upon the floor in the room next door. That would have shown you every action, every performance he ever did. The most salient points. And you could say what he was doing was adding in the next room another level, another dimension, giving it a Celtic dimension. That was the work he'd done up to there, he'd brought it, laid it out, not many people paid attention to it. It was called Arena. Now it's one of the most valuable things - the Dia Foundation has it.

GS: Sorry, who has it?

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RD: The Dia Foundation bought it, in New York. It's worth three or four million. I saw it - the only time I ever saw it in my life was when he did it for me. He did three things at Edinburgh, didn't he? How many artworks did he make for Richard Demarco? He made *Arena* in Edinburgh, became very famous in Italy when he did it again in Naples, but it was by then more complicated. He did *Arena*, that's one. The second one was *The Pack*, transported *The Pack*. The third one was *Celtic Kinloch Rannoch*. Three artworks. The next time he came in 1973 he did, his art was his teaching. He was the head of my sculpture, my visual arts programme. Taught my students. And part of the teaching was all summed up in what was called *The Twelve-hour Lecture*. That's artwork number four. Have you got it? Artwork number four. In 1974 he came back and he did artwork number five, which was called *The Three Pots*. Then later he did, in the same year, he did the lecture with Bucky Fuller, that was artwork number five. Three hours, then Bucky three hours, a collaboration piece. *The Black and White Oil Show*, that was his contribution. Artwork number six was...sorry, that was five, wasn't it? Artwork number six was when he came back in 1977 and stood in for Jimmy Boyle. The plight of the innocent. Now that's seven. Number eight was when he came back and made the prints, which we're going to have on auction, right. And number nine, the thing that he made was the door. So, there are nine, no, no, sorry. Before he did the door, he did a performance called *Jimmy Boyle Days* in the Royal Mile. Ten works. Ten major artworks were made by Beuys in Edinburgh, and not

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one of them was made in a fancy gallery, because the Canongate, okay, was an architects' office, so it was.

GS: Going back, it was described as a secular sanctification of place. Do you think that's an accurate description?

RD: No, no the words are misleading. The word "secular" I like on its own. Sanctification suggests - he did not have the power to bless as a priest has, because he wasn't a priest, but he had the power to analyse and reflect as an artist has. He was putting the energy of art on the walls. He was simply asking you to look at the wall, just as he was, he loved walls, he loved corners. We don't look at them. We're too anxious to make art, and he was simply asking us to look. I was asking him to look at the Poorhouse. His response was that he then asked other people to look at the Poorhouse, better than I could because he's a great artist, I'm not. My contribution was I told him what to do. And he trusted me. I said would you go, you know.

GS: Would you describe your role in this as some kind of catalyst or facilitator?

RD: I think a collaborator. Facilitator is perhaps a word I am, I never felt, I never use the word "promote". I can't promote - you either work with Joseph Beuys. I worked with Joseph the way I worked with Ian Hamilton Finlay. There's a collaboration in that I see the space. I tell him - Joseph you've got to see the Moor

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of Rannoch - and he comes and sees it. Joseph - you've got to go and see Barlinnie, and he goes and sees it. Joseph - you've got to go and see Jimmy Boyle's thing that he made, you know you've got to stand in for him, and he does it.

GS: How did he feel about your work - the kind of things that you were doing?

RD: He believed in it 100% because he thought that what I was doing was the role of the teacher and that there were too many exhibitions. And the art world had gone bonkers. The only way institutions that made art were judged was if they put on a programme of twelve exhibitions a year or whatever. That's pathetic, isn't it. If you do a programme of exhibitions, you get money. That's why you have something called the Third Eye or the CCA or whatever else. Of course, the answer if you feel embarrassed about all of that, you know, art is have a show, stick it on the bloody walls, after three or four weeks they take it off, and it's all judged by the number of things you sell. In fact, I would like to say if you're going to spend all that time putting together a show, then it should be kept together. It shouldn't be sold off as commercial, it's loss after that, it's why a lot of artists cannot recover their ideas because they're all scattered all over the place.

GS: There's a bit of a paradox, though, isn't there? I understand very well, I think, when you say he wasn't part of the art world, and he was part of botany and theology and philosophy. You know, I understand that and obviously, something like Three Pots is a performance - you can't sell it.

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RD: He's called it an action.

GS: An action. You can't put it in a gallery. It's not in a gallery. But there is the other side, isn't there, where for example the skeleton of that performance, that action, was sold to an art gallery, and the doors were sold. But he was happy, if you like, to stand back from the art world, to be away from it, but he was also happy to use it when it was convenient, to get money.

RD: His big aim was to plant the trees. He needed £2 million. Nobody's going to give him £2 million. Nobody was going to put their hands in their pockets and give him £2 million, so he had to sell as much as he could and deal with dealers so that he could get rid of it and make other work, and the biggest thing he ended up making was the 7000 oaks. That was the great thing of his life. Now that is the best example I can think of a thing that you can't put into a gallery. You can try, but you can't. You've got to see the oaks growing in the city.

GS: I just want to ask you. What do you think his relationship was with the media and the way that he dealt with it? I mean, did he use it to promote himself.

RD: No, he never promoted himself. He promoted his ideas and he was prepared, because he had a great sense of humour, to play around at, you know, presenting ideas through his idea of himself, his presence as a teacher. He loved meeting

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people, talking to people and he didn't make it easy for journalists or art historians or critics. He spoke, he didn't shorten his statements, he didn't make glib statements of what he was going to do. He wanted always to be engaged in conversation. Wanted to know what other people were doing. He was the most complex human being but also the most delightful and straightforward guy.

GS: What about his clothes? What about his work clothes?

RD: But he was fastidiously clean, so, they were both work clothes and a uniform. And they signalled his role. He had to keep his head warm, so he had to wear a hat. And he loved beautiful things, and he was an Anglophile, so he loved a Bentley car, which he never bothered to drive very much, and he loved the hat.

GS: That's a paradox again, isn't it? I mean, he's obviously complex.

RD: No you see the business of driving 650 artworks to Poland in the middle of Martial Law with twenty cases of wine, you know, is part of it all. Everybody else is running away from Poland at that moment, he isn't.

GS: So you went to Poland with him?

RD: No, no I didn't, but I knew he was going to go there. Because I was going to Poland. I was the only other lunatic who was going to Poland in these days,

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

RICHARD DEMARCO INTERVIEWED BY GILES SUTHERLAND, DECEMBER, 1998

because the art world didn't want to know about Poland. But he gave Poland six hundred and something works. It's a pity he didn't give Scotland six hundred and something works, but we are very proud of the fact that Beuys did come here - he made all his works here, he made the works on Scottish soil. The great tragedy of Beuys is that all these works are not in a collection here.

GS: Do you think that your role in all of this has been acknowledged?

RD: No, not at all.

GS: But, why? Why do you think this is?

RD: It's too complex. Because nobody shares the views. The view of what art is. Which I heartily agree with. I agree completely with Beuys' idea of the fact that art is something too important and too precious just to be used as entertainment. To come under the heading of arts and entertainment, sports and leisure. I've never yet seen anybody work harder than Beuys so I can't assume what he was doing was for leisure. He was working like a fanatic. Working harder than any human being I've ever known, so I'm not going to say that all of that is to be associated with sport or leisure, it's not. I mean, I think the art world.... I'm in a very difficult position now because I don't want to be associated with the art world as it is, as it has developed. That's why a lot of my energy goes into other things, you know, I've done 2000 exhibitions so I don't have to do any other. I don't

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believe you should have galleries showing contemporary art, pure contemporary art, I don't think you should do that. It's on its own. It ends up in that over-refined world of the Turner Prize. That's what it ends up as. That's what Scotland's going to get - its own Turner Prize, if it's not careful. The worst thing that could happen to an artist is that the artist is written about in an art critic's column.

GS: What do you think about the role of the critic - I hate the word but you know what I mean, someone who writes about art?

RD: I don't trust the critic who can only write about art. I like the critic to write about anything. Brian Sewell is a good example. I think John Haldane's a wonderful example.

GS: Have you heard of (?) Mel Gooding - do you like him?

RD: He's okay. He's almost out of the art world. He's almost free of the art world. He's a good one. The best critics are like artists. And if they write about other things, I think Ian Gale is a very interesting writer. He doesn't just write about art. I think Joyce, Joyce who writes about theatre...

GS: Macmillan.

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RD. Macmillan. Is a very good example. She can tackle anybody on any subject, and I think that wide overview is necessary, and artists have got to be involved in it.

GS: I think I'm going to stop there, Richard. That's given me a lot of information.

RD: The one weakness about everything that's written about Beuys is that people tend just to write about the end of the 20th century, so they only write about what they see in front of them, the end of the 20th century, they don't see it's part of.....Beuys is hard work. He doesn't let you off the hook. He makes you take on board the whole thing. Now what was the final thing I believed in with Beuys? The final thing he and I did together was I was the first person to talk to him about the *7000 Oaks*.

GS: In *Studio International*?

RD: Yes, because he and I spoke when he had this big party in London, Brooks Club. He escaped from everybody, he was the guest of honour, and he and I went to a room at the top of the building and we spent an hour together. And everybody was furious. Because he didn't want to be in the art world, he wanted to talk about his oak trees, with me!

GS: Did you tape that?

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RD: Yes, it's taped.

GS: I've got it.

RD: It's very famous. You see what I'm saying now. He knew that I would understand the need to do the oak trees. I mean, this doesn't look like a gallery, does it? It doesn't look like a gallery, but it looks like a place where you can find art. Everything stacked up. When people end up in galleries, okay, in galleries with the public coming in just to look at art, especially this thing called modern art, or contemporary art, you are up a gum tree. There's no other word for it. The other thing is that you've got very dangerous people working in the art world who turn art into a kind of circus, kind of popularising it. People like Julian Spalding got himself into trouble because he couldn't work out that art is not something you do on a rainy afternoon with the kids. He didn't see that art is also, it's not about the numbers game. It's not about being happy because more people than any other group you could imagine are going to see a building called Gaumont. You know, very few people saw what Beuys did when he did it.

GS: Did that not make it very inaccessible?

RD: No it was just difficult.

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GS: Difficult to see.

RD: No difficult for people to take the risk to go and see it. Beuys wasn't involved in private views. You didn't meet Beuys at a private view. That's the last thing you did. You met Beuys like Kantor, he made the work publicly. You went along and you saw him making his masterpiece. He'd turn the place of exhibition, public space, into his work space. So, you went along and in a way he invited everybody who was there to be a collaborator with him. He didn't reduce their role to an observer drinking wine. There was no time for that. So nobody drank wine at the 12 hour lecture. Twelve hours. Twelve hours. Every time he told me what he was going to do, I had to say, I agree. I mean every single thing that he did brought my gallery, because I was on a learning curve, to its knees. I had only about seven years to show Edinburgh that galleries could be about a London.....

GS: Has he got anything to teach you now?

RD: Well of course I think of him every minute of every day. He's on my shoulder, whispering away, but he's telling me the art world's going to go through some rocky patches and everybody thinks that the art world is okay if the art is housed in something like Bilbao. Well the Bilbao space is the absolute opposite of the Poorhouse, isn't it? And you know when Beuys was at the opening of the Monchengladbach museum, he wasn't drinking with anybody, he was making an artwork with a piano, he was cutting up the roses, placing the roses in the piano

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in the glass case. Now when you go there, you see the dead roses. When I saw him, the roses were fresh cut on that day, and he was placing the roses strategically on the piano. So, you must understand that when you look at the Poorhouse, you're looking at the best place that Richard Demarco ever had and the most outlandish place for art in the history of the art world in Scotland, or in Britain. It was my decision to move away from the safety of Melville Crescent into a dangerous space where I could invite Joseph, because Joseph would not have come. Plenty of people have had exhibitions of Joseph Beuys after he was dead. He also could provide you with exhibitions like that, you know. He introduced me, he said this is Richard Demarco, the Rene Block of Scotland. He introduced Rene, he said this is Rene Block, the Richard Demarco of Germany. And I thought that was just about it! And you know these are the people, Rene Block and company, that he was happy with. Rene Block is someone you should speak to as well, but be very careful that you don't see *The Three Pots* as something that suddenly appeared. You know, Beuys comes, oh three pots. He was obviously going to free himself from the Fluxus. Because you know when I first knew Beuys, I knew him as part of the 24 hours performance Aktion, involving (?) and everybody in Germany at a place called, it's run by a guy who had a house just like mine and he just handed the place over for 24 hours and Beuys was one of the people there. But the clue to what he did in Scotland, is to be found, that's why I put the exhibition on with Father Mennekes. Now there you see was doing the same thing with a building. He did the same in that little gallery as he did with me.

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GS: I want to ask you about Mennekes

GS: Now if you wouldn't mind Richard, I'm interested in Mennekes. His book *Beuys on Christ*, I've read bits of it. What's the link there for you? Why do you think Mennekes is drawn to Beuys?

RD: Because Beuys is the only artist who had a real respect for the founder of the Jesuit Order, who was a soldier, who was wounded like Beuys.

GS: Loyola.

RD: Yes, St Ignatius Loyola. And what he did in that little gallery, the first gallery that believed in him in Germany, was exactly what he was doing with *The Three Pots*.

GS: Which gallery was that?

RD: The first gallery director Schmela. Schmela's gallery.

GS: In Düsseldorf.

RD: Schmela had to be a very brave man - Jewish of course - to hand his gallery over to Beuys, because Beuys made a real mess of it, didn't he. It didn't look like

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a gallery when Beuys was finished with it. And people were looking at the action amazed. Beuys' actions are unlike the actions of everyone else. They're not really performances. Beuys didn't perform. He made an action which was to display a point. And he was always working very hard during the action to help emphasise very important aspects of the truth that he believed in. He wasn't performing. It wasn't trying to entertain anybody. He wasn't entertaining.

GS: Do you find that Beuys', his spiritual beliefs, his values, were somehow similar to your own?

RD: Yes, because I knew he was essentially a Catholic. Although he pretended, or really did try to reject a lot of the Catholic view, in the end I think even towards the end of his life, he was very much drawn to the ritual and to the truth of orthodox Christianity as expressed in western European Christo-Judaic tradition. And I think he is a great, great defender of Christian art. You cannot think of Beuys without thinking of the life of Christ. He is not playing around with new-fangled ideas, he's being very respectful and therefore Father Mennekes was obviously very interested. Very few artists nowadays would attract a Jesuit mind like Father Mennekes. Very few. I think Father Mennekes is a very important patron for Beuys.

GS: You respect his views, his book?

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RD: Oh yes, very much so. I think that is a remarkable book and it could only be written by a priest. But I thought one of the most important things I did in Edinburgh at St Mary's was the showing of Father Mennekes' photographic documentation of the action.

I had to put on (?) because I've tried telling people about Beuys. I'm the only one who's done the whole bloody lot. So I'm not going to be facing great moments of truth when people retrospectively put on great big Beuys things. Too late! Too late. There's a big danger in putting on the three pots all alone, all on its own. You're going to make an ass of yourself and everybody else, okay. It's nonsense. You cannot put that on as if it's, you know, like a trophy. Oh have we got a Beuys in Scotland, yes we have. Oh we've got a valuable one here, we've got a very valuable one. Can't have that. You can't have just people focusing on that action, you've got to show echoes of all the other actions, exactly the same kind of activity so it makes sense. Do you understand? It's like trying to explain the work of, look, do we dialogue Jane Austen - she only wrote one novel, really. Rembrandt only painted one painting. Shakespeare only wrote one play. Just variations on it. That's how you know. Beuys had that quality. So but what you're getting is infinite variety within the huge mountain of what he was doing. It was a lifetime's work. And so therefore you cannot talk about the three pots as if something went on there. Beuys wasn't turning to the Three Pots for the first time, he'd already been in the Poorhouse and he knew it very well because he performed with Kantor there. Taught in the Poorhouse, right. He taught. He knew about the Poorhouse.

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He knew it was something he was going to have to use in 1972 because there was nowhere to put Kantor. I couldn't put Kantor into a theatre. The Traverse Theatre was okay for me as long as it was in a little room up a close. When it eventually moved to more and more like a theatre, it was no good for Kantor was it? I can't put Kantor with people sitting down in seats. There has to be a space like the Krzystofory Gallery in Poland. I learned a great deal from Eastern Europe. I learned a lot and I think the art world in Scotland is a very refined and cosy world. There's a magic ideal of the artist's studio where the artist makes art and I think you've got to watch this show. I don't know who's curating the show at Dundee, but that's another thing you've got to watch, placing Beuys alongside other artists, a nasty thing to do, you can't do that. Either open it with just Beuys - you can't have it all mixed up with other people. You could maybe show him in relation to his students, but I think it's very difficult.

GS: When I spoke to the National Gallery of Modern Art, they said - "oh yes, we've got *The Three Pots* here". But they don't really have *The Three Pots*, do they, they have a fragment, a relic. It came and went. What they have is, you know, objects.

RD: They just have the central piece. But they don't have the film. They should have the film, they should have all the photographs, they should have everything, all of them valuable beyond belief. And then they should have everything else he did. Three Pots - you cannot separate *The Three Pots* from the Road to Meikle Seggie or from Kinloch Rannoch. You cannot separate it from *Arena*. Now if I'm

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the only guy that knows this, and there's nobody else that knows it, how am I going to feel when I walk in to see that show? Not too happy.

GS: Thanks very much.

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'DEMARCO FINDS HIS WAY TO THE STARS IN ROMANIA', GILES SUTHERLAND,
THE SCOTSMAN, DECEMBER 12, 1990

Appendix 28.0

*Giles Sutherland on the
Brancusi trail with
Richard Demarco in
Bucharest*

LAST week Richard Demarco, Edinburgh gallery director and art impresario, visited Bucharest to strengthen a dialogue begun 22 years ago.

As the Soviet tanks rumbled into Prague in 1968 Demarco flew from Warsaw to Bucharest as guest of the Romanian Artists' Union. The visit resulted in a number of exhibitions — the most important in 1971 when 11 Romanians showed at the Edinburgh Festival — as well as the defection of the now much respected sculptor Paul Neagu who lived in Demarco's flat during his first year in the West.

At a meeting with teaching staff at the Nicolae Grigorescu Academy of Fine Arts in Bucharest, Demarco proposed an international Brancusi conference to be held in Romania in early 1992. It would act as a banner under which critics, artists and dealers could discuss the future of Romanian art and its relationship with the rest of Europe.

The proposals were greeted enthusiastically by faculty members, represented by Mircea Spataru newly-elected as rector on a 99 per cent mandate because of his stated disassociation from government thinking.

Accompanying Demarco from the UK were three artists, a filmmaker and the press officer of the Museum of Modern Art in Oxford, all engaged in a kind of cultural reconnaissance mission: to assess the position of Romania particularly in relation to the development of Edinburgh Arts journeys.

The ethos of Edinburgh Arts being to encourage moral and emotional commitments between artists with the belief that "the basis of good art is in the meeting of friends."

Demarco rejects the suggestion that these journeys are just another form of tourism: "We must resist the package holiday, we must resist the Sunday colour supplement," he states emphatically.

He sees the "artist as explorer" believing in the need of both the physical and the spiritual journey as a necessary prerequisite for the making of good art. Future "expeditions" will also seek



Richard Demarco on pilgrimage in Romania

Demarco finds his way to the stars in Romania

to promote a system of intelligent, non exploitative art patronage by establishing a pricing system and by requiring each member to purchase at least one work of art.

The importance of the need to develop a system of arts funding for themselves will also be stressed to Romanian artists.

Demarco hopes ultimately to set up a branch of his gallery in Bucharest which will act as a co-ordinating centre for his activities in Eastern Europe. He envisages a reciprocal exchange of arts and artists between Britain and Romania, insisting that artists be given the opportunity to create art directly from their experience of living in their host country.

As yet the Bucharest Gallery has no concrete basis, only the commitment of

Demarco and those he undoubtedly inspires. However, the first step in this process will be taken in Easter 1991 when the first Edinburgh Arts visit is proposed. British artists will be invited to make art in situ and to exhibit it at the exhibition centre of the National Theatre in Bucharest which at 4,000 square metres is equivalent in size to the Tate Gallery.

Dr Andrei Plesu, artist, and Romania's new Minister of Culture is enthusiastic as well as shrewdly realistic about Demarco's proposals.

"Richard is a splendid unexpected mixture of reasonable thinking, precise ideas, crazy ideas, enthusiasm, business like thinking and artistic thinking. The propositions which he made to us are so tempting and so extraordinary

that we can hardly believe we will have the chance of realising them in the next two to three years.

"Everybody is saying now that Eastern Europe has to receive things — Richard gives us the feeling that we have things to give too. Intelligent generosity is Richard's first quality and we are grateful that he exists in his lively, charming and endearing way."

If the artist is an explorer and if, as Demarco suggests, spirituality defines good art, then it was certainly a pilgrimage which was made by the group to the sculptures of Brancusi in the small market town of Tirgu Jiu 200 kilometres west of Bucharest. Brancusi, emigre to Paris and New York, as one of Romania's most famous sons, envisaged the siting of 12 monumental sculptures in the

town of his birth; were made before 1957.

Perhaps it was his most famous 'Endless Column,' high and consistent rhomboidal metal dominates the town failing light its subtlety and mystery belie the material it is made.

Demarco stands caressing, half hitted a dull metallic frosty air. "I look taking me to the beyond ... this become a pilgrimage."

Standing by the stillness of the Romanians celebrate festival of St Nicholas most impossible words.

SCOTSMAN

15/12/90

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

'DEMARCO FINDS HIS WAY TO THE STARS IN ROMANIA', GILES SUTHERLAND,
THE SCOTSMAN, DECEMBER 12, 1990

town of his birth; only four were made before his death in 1957.

Perhaps it was just as well: his most famous work, "The Endless Column," 100 feet high and consisting of the 17 rhomboidal metal blocks, dominates the town. In the failing light it assumes a subtlety and mystery which belie the material from which it is made.

Demarco stands, half caressing, half hitting it so that a dull metallic ring fills the frosty air. "I look up and it's taking me to the stars and beyond . . . this surely will become a place of pilgrimage."

Standing by the column in the stillness of the night, as the Romanians celebrate the festival of St Nicholas, it's almost impossible to doubt his words.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80
ARTISTS' STATEMENTS BY ADRIAN HALL AND PAUL NEAGU REFERENCING EDINBURGH ARTS 1977
[SOURCE: WWW.DEMARCO-ARCHIVE.AC.UK]

Appendix 29.0

STATEMENT ON EDINBURGH ARTS '77

BY

ADRIAN HALL - HEAD OF SCULPTURE

BELFAST COLLEGE OF ART

(21)

E(s)

The artist, caddis-cased, sensitive, whose urban defences cover more than the ordinarily vulnerable, bound by his own sense of history and self-importance, aware too of his impending predictability, being prevailed upon to pause. Having his nose rubbed into the worn granite of his own backyard. Being induced to look in the company of others, and thereby look again. The artist as traveller being asked to travel again, and realising again the journey. Being enticed to court vulnerability in order to wonder, to recognise scale, to rediscover movement. A good shaking. And the breathless privilege of being shown that which is known to be there, but not knowing because of this, that, and the telephone. Two days in Sligo. Too much seeing, smelling, listening, boggling, to hold on a page, in a diary, on a canvas, in one art work. It's still there and flowing, growing. And there would be no other way to bring those together, to nudge the nose of the group, to precipitate the gross adventure, to cajole, needle, infect, seduce and actually cause the thing to happen. An extraordinary occurrence. An extraordinary vision being realised. A unique and valuable and utterly, vastly, hugely important undertaking. Edinburgh Arts needs no reference from the artist, only thanks.

PERSONAL GENERAL REPORT OF OBSERVATIONS

REGARDING EDINBURGH ARTS 1977

BY

PAUL NEAGU - SCULPTOR

LONDON SEPT 77

E(c)

Being part of Edinburgh Arts 1977 for a few days during the passage through Wales, once more I enjoyed the spirit of discovery of unconsidered sites, of extremely relevant atmosphere, like Pontre Ifan (Cromlech) or Blaenau Ffestiniog where I fully realised the necessity of being with a group of other sensitive people able to raise questions in a free and spontaneous manner, able to find answers sometimes through the simple reading of the surroundings or engaging the local people or artists in a continuous dialogue. Journeys like this sharpen one's mind with a great feeling of directness and immediate natural contact with the actual dimensions and conditions of the environment. They open and refresh one's mind from the struggle of the city pressures and technological thinking, onto a more humane and more basic dimension. The quality of the truth, the realism of the journey, its tiresome aspects intermingled with the special moments of enthusiasm, or extraordinary grasping of certain essential facts like proportions or geographical, topological configurations, which cannot be achieved otherwise.

I strongly believe that such journeys, such ideas, must, by any means, take place at a proper periodical rhythm, their organisation must develop and be supported, because it is humanly and artistically a necessity in order to maintain a realistic reference with the great past or with the openness of the contemporary dimensions of life.

It seems to me that only by having a continuous contact with past history and with the natural happening of life can ART make any socially relevant impact.

My personal thanks to Richard Demarco for conceiving such a sensitive possibility and my hopes toward the future development of its deepest meanings.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

STATEMENT BY ROSE FRAIN: 'MAIL TO BARLINNIE 1980',
(JULY 1984)

Appendix 30.0

ROSE FRAIN. Mail to Barlinnie 1980.

This assemblage relates directly to the 1980 Edinburgh Arts Journey on the Marques with Richard Demarco. My project was to create and maintain a dialogue with the members of the Special Unit, Barlinnie Prison. This was to be achieved by posting found objects and messages to be assembled inside the Special Unit, thus creating a shared experience by bringing together two potent and creative spaces: the Marques and the Special Unit; raising questions about the conditions for producing art, to form debate and discussion.

This I did by initial discussion and correspondence with members of the Unit who were interested in being involved in the journey. Whilst on the journey I posted polythene bags with found objects, sometimes directly, sometimes within an other envelope. Some of the participants in the Unit sent objects to the Marques and many letters and comments. I held a Seminar on board the Marques about the implications and achievements of the Special Unit. The mailings were assembled inside the Unit, with the cards and messages sent by other Marques participants. I visited the Unit after the Journey several times and had follow up discussions. It was an enjoyable exchange and of mutual value, I know.

This piece is a small tangible record of that communication.

July 1984.

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

HIGHLAND ART GETS ITS TURN IN THE LIMELIGHT – AND NOT BEFORE TIME'
GILES SUTHERLAND, THE TIMES, DECEMBER 21, 2010

Appendix 31.0

THE TIMES | Tuesday December 21 2010 1594

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First night

Highland art gets its turn in the limelight — and not before time

Visual arts Giles Sutherland

Unineag Dhan Aird an Iar: Ath-lorg Ealain na Gàidhealtachd (Window to the West: The Rediscovery of Highland Art)
The City Art Centre, Edinburgh ★★★★★

Not long ago it was impossible to study for a degree in Scottish literature or art history in Scotland. These subjects have received proper academic status only in the last 40 years or so. As a corollary, it is inevitable that the study of Highland art should now be the subject of serious scholarly analysis. This exhibition is the culmination of just such an exercise: a collaboration begun in 2005 between the University of Dundee and Sabhal Mòr Ostaig — the Gaelic-medium university college on Skye. The project takes its title from

Sorley Maclean's poem *Hallaig*: "Tha buird is tairnean air an uinneig / trom faca mi an Aird an Iar" (The window is nailed and boarded / through which I saw the West).

Gàidhealtachd art — as it has been termed — is a problematic area. Any history suggests a continuity and influences passed from one generation to another. But the history of art in the Gàidhealtachd appears far from continuous, and the binding thread — if there is one — is the link between the Gaelic language and visual art.

But the problem of defining Gàidhealtachd art remains. Is this art made in the Highlands, or by Gaelic-speaking practitioners? Or art relating to its landscape or its culture? All of these definitions apply.

The show includes Iain Schueller's *Summer Day, Sleat* and documentation of Joseph Beuys' *Celtic Kinloch Rannoch: A Scottish Symphony*, created in Scotland in 1970 under the auspices of Richard Demarco's *Strategy Get* Arts exhibition. Schueller was an

American living in Mallaig and Beuys a German who made work in Scotland over a series of eight brief sojourns. Visual art in the Gàidhealtachd might be said to begin with *The Book of Kells*, created in Iona around 800 AD by followers of St Columba. Remarkable carved stones and crosses were made all over Scotland around this time and in the centuries after. In the Middle Ages, a school of sculpture flourished in Argyll, producing many remarkable carved stone slabs.

In the mid-Victorian period, Thomas Faed began to treat Gàidhealtachd art seriously, in works such as *The Last of the Clan*. It was William McTaggart who, 30 years after Faed's painting, treated the aftermath of Highland Clearances with serious attention in an idiom that today we regard as "modern".

McTaggart's *The Sailing of the Emigrant Ship* (not shown here), with its clear anti-emigration stance, is as hard-hitting a piece of social commentary as found anywhere.

There are inevitably huge lacunae, so the idea of an art historical tradition remains contentious. Inevitably then, the bulk of this show consists of contemporary and 20th-century art — and it is from these periods that some of the richest, most complex and engaging work is to be found.

Among these are *Crossing to Finlaggan* by Frances Walker and Norman Shaw's drawings derived from aural interpretations of

landscape. Near the entrance is Arthur Watson and Will Maclean's *Cranngal* — a full-size maquette for a bronze casting of the skeleton of a curach — a wood and hide boat — sited at Sabhal Mòr Ostaig.

However, the show poses as many questions as it answers. This is a ground-breaking exhibition that lays some of the groundwork for a more probing and representative future for Gàidhealtachd art history.



Arthur Watson and Will Maclean's Cranngal artwork at Sabhal Mòr Ostaig

On the Road to Meikle Seggie – Richard Demarco's Edinburgh Arts Journeys 1972-80

REVIEW OF 10 DIALOGUES – DEMARCO, SCOTLAND AND THE EUROPEAN AVANT-GARDE

BY GILES SUTHERLAND, *THE TIMES*, NOVEMBER 27, 2010

Appendix 32.0

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Saturday interview **News**

A celebration to take us back to the future

Visual art Giles Sutherland

10 Dialogues
RSA, Edinburgh
★★★★★

One of the exhibits here is a short film, dating from about 1970, of a group discussion. The group, which includes the art critic Cordelia Oliver, the Scottish artist Fred Stiven and, pivotally positioned, Richard Demarco discuss the work of the Romanian sculptor Paul Neagu — who is also present.

The excerpt is remarkable, not least because all, with the exception of Demarco, are no longer alive; but more than that it illustrates what Demarco was (and still is) all about: conversation and what he refers to as the "meeting of friends" as the true catalyst for art and ideas. It is a precious moment captured by the cameras of Demarco and others.

10 Dialogues, while clearly a tribute to Demarco (now in his eightieth year) and a celebration of his work as collaborator, facilitator and friend, is much more than this. It is a visual-historical document and a forward-looking show of fresh ideas, demonstrating Demarco's intellectual vivacity and the new, innovative spirit of the Royal Scottish Academy.

While it contains important documentation and work by the giants of twentieth century art — Tadeusz Kantor and Joseph Beuys — it also has new work by Alastair MacLennan, Ainslie Yule, David Mach and Magdalena Abakanowicz. All of these — as well as Rory McEwen, Paul Neagu, Günther Uecker and Marina Abramovic — have worked with Demarco. Many met each other only because of Demarco. Abakanowicz's monumental sculpture series *The Court of King Arthur* is vastly different from the work of the Polish artist when she was first encountered by Demarco in the late Sixties.

Back then, she came to prominence for her tortured, disconcerting anthropomorphic "Abakans". These metal figures, like giant chess pieces, are less shocking, perhaps, but equally present. By contrast, Mach's work, although clever and amusing, often seems to lack serious intent and here he is the joker in the pack. It is hard to escape the raw power and violence of Uecker's "paintings", full of sharp objects and smashed rock and wood.

Uecker was one of a generation of artists who came after Beuys, carried by the older artist's assertion that it was possible successfully to confront his country's recent past through art. Beuys' famous "blackboard" from his *Three Pots for the Poorhouse* "action", along with editioned prints and a sled from his 1970 work *The Pack*, represent what Demarco considers his most



A detail of Magdalena Abakanowicz's *The Court of King Arthur* (2008)

important collaboration. Tadeusz Kantor, a Polish Jew and therefore a victim of Nazi Germany's brutality, met Beuys through Demarco's offices in Edinburgh in 1973. Kantor's production of his last work, from 1988, *I Shall Never Return*, can be represented here only by props and films; but it is possible to gain a sense of the visceral, haunting, orchestrated *danse macabre* of the live stage. These images and art objects tell a remarkable story of how one man — a human dynamo, a visionary, an unpredictable, lovable genius — brought the spirit of postwar European avant-garde to Scotland.

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DEVORAH CUTLER-RUBENSTEIN CV

Appendix 33.0

Devorah Cutler-Rubenstein

Curriculum Vitae

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8350 Melrose Avenue, Suite 202, Los Angeles, CA 90069

PROFESSIONAL OVERVIEW:

- Proven track record to educate and mentor a diverse population of graduates and undergraduates across a wide spectrum of media writing and literary formats.
- Passionate about emerging writers, with a life-long desire to impart knowledge, pitch preparation skills and networking industry connections.
- Thirty years successful, professional writing, producing and directing career, encompassing a wide spectrum of scholarly and entertainment experience and expertise.
- Demonstrated ability to design, implement and supervise higher-education programs and learning environments, which can connect a university to a larger global community.

EDUCATOR EXPERIENCE:

University of Southern California, School of Cinematic Arts (USC) **2005 - 2019**
Adjunct Professor, Script Coach, Summer Program, “Directing Intensive”

University of California Los Angeles (UCLA) Extension, Woodland Hills **2016 - 2019**
Instructor, “Pre-Production & Production”

Columbia College Hollywood (CCH) **2015 - 2017**
Adjunct Professor, Director/Producer of “CCH Theater Ensemble,” “Art of the Pitch,” “Solo Show Performance,” “Introduction to Acting”

Acting International, Paris, France & Hollywood, CA **2010 - 2019**
Acting Professor, “Finding Your Voice,” “Marketing, Branding and Breaking into Hollywood,” “Acting Through the Director’s Eyes”

California State University, Northridge, Dept. of Cinema/Television Arts, **2003 - 2005**
Adjunct Professor/Guest Lecturer “Foundations of Media Writing,” “How to Option Literary Properties for Motion Pictures & Television,” and “Comedy Writing”

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DEVORAH CUTLER-RUBENSTEIN CV

SELECT EXECUTIVE EXPERIENCE:

Noble House Entertainment, Inc., President 2000-Present

Executive Producer, Producer, Writer and Director for development, production and marketing of entertainment content for multiple markets.

Connoisseur Video, Vice President of Marketing 1989 - 1990

Wrote, designed and implemented marketing strategies for foreign & domestic films.

Columbia Pictures Television, Director Literary Affairs 1980 - 1982

Created new division and was executive in charge of all CPT’s literary affairs: Administrator of story department, interfaced with other executive staff for research on underlying rights and story materials, liaison for New York Playwrights’ Workshop, and produced a monthly development report. Took meetings with talent and literary agents, managers, writers and directors in the pursuit of projects for films & TV for the studio.

SELECT GUEST LECTURER/SEMINAR & MODERATOR EXPERIENCE: 1986–Present

USC School of Cinematic Arts, Summer Program, Writing Non-Stereotypical Characters That Sell, Dating Your Character (Dir. David Weitzner)

UCLA School of Theater, Film and Television – Screenwriting Tips from The Trenches (Prof. Lew Hunter)

UCLA Extension, Master Directing Class (Assistant/Scholarship, Dir. Ted Post)

UCLA Extension, Production (Prof. Jenny Lew Tugend)

Sundance Institute Selection Committee, Screenwriter’s Lab (Dir. Michelle Satter)

NATPE Market & Conference, Pitching Strategies, Creating a Marketing Video with (Dir. Jenean Atwood Baynes)

Columbia College Hollywood, How to Option Literary Properties (Dir. Craig Gore)

LA Film School (in Association with Women in Film), Pitching to Hollywood (Dir. Linda Weitzler)

Hampshire College, School of African Studies, Breaking into Hollywood (Prof. Robert Coles)

Sherwood Oaks Experimental College, Pitching Roundtables (Dir. Gary Shusett, Christine)

LA Webfest, Finding the Best Characters for Web Series, Pitching Strategies (Dir. Michael Ajakwe, Pamela J. Smith, Kathie Fong Yoneda)

Vail Film Festival, Vail Filmmaker Project (Dir. Darren Foster)

Miami Incubator Project, Pitching and Development Coach (Dir. Susan Schein)

Florida Filmmakers Conference, Pitching Coach & Lecturer (Maritza Gaumet) Screenwriters World Conference, Pitching Globally (Dir. Jesse Douma)

La Femme Film Festival, Master Pitching Seminar (Founders Leslie La Page, Deborah Gilels)

Hollywood Black Film Festival – Pitching Panel (Founder Tanya Kersey) Big Bear Comedy Festival – Audition Coaching (Dir: Judy Carter)

Writers Boot Camp – Optioning, Pitching and Development Tips (Dir. Jeffrey Gordon)

SELECT SEMINAR EXPERIENCE (CREATOR OR CO-CREATOR): 2000-Present

Developing the Perfect Pitch - No Apologies Accepted Finding & Using Your Unique Voice In Your Writing

Prismatics: Making the Hollywood Game Transparent (with Jennie Lew Tugend)

How to Pitch Your Web Project (2010-2016)

Directing for Actors: Understanding How Your Director Sees (2011-2014)

Killer Loglines for Motion Pictures, TV and the Literary Marketplace (with Ellen Sandler)

Using Video & Social Media to Help You Brand & Market Your Project (with Maury Rogow)

How to Find the Right Buyer for Your Project (with Victoria Wisdom)

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DEVORAH CUTLER-RUBENSTEIN CV

Twenty Tips for Staying Positive in Hollywood
Art of Adaptation: Turn Anything into a Script (with Scott Rubenstein)
Pitch Prep Salon & Pitch Me to An Agent (with Ken Rotcop) Improvisation for Writers (with Wendy Cutler)
How to Develop & Sell a (Memorable) Reality Program
Craft Non-Stereotypical Characters that Soar (& Sell!) (with Marilyn R. Atlas) The Duality Method - Using Opposites Within a Character to Drive Story Dating Frankenstein: Kill 'em With Words (with Elizabeth Lopez)

BOOKS:

Dating Your Character: A Sexy Guide to Screenwriting for Film & TV, Stairway Press, 2016
Now Write! Science Fiction, Fantasy and Horror, Editor: Laurie Lamson, Tarcher/Penguin, Random House, 2014
Now Write! Screenwriting, Editors: Sherrie Ellis and Laurie Lamson, Tarcher/Penguin, 2011
How to Develop & Sell a (Memorable) Reality Program, The Script Broker® Educational Technologies, 2006
What's The Big Idea? Writing Shorts, The Script Broker® Educational Technologies, 2002

SELECT ARTICLES & DVDs:

Sources of Mythology; "The Mythology of Food: Chasing the Divine from Hotdogs to Donuts," LIT Verlag GmbH & Co., *Sources of Mythology*, 2014; paper presented Tübingen University, 2013 (with Pamela J. Smith)
"Using Video and Social Media to Market Your Project," *Hollywood & Vine Magazine*, 2012 (with Maury Rogow)
"Script Criteria Checklist – Six Must-Haves for Financiers and Buyers to Take You Seriously," *MovieMaker Magazine*, 2007 (with Laura Scheiner)
"Plan P – Keeping Your Project in Play," *MovieMaker Magazine*, 2006 (with Ellen Sandler)
"Insider's Guide to Film Financing," *Screenwriter's Magazine*, DVD, 2005
"Staying Positive in Hollywood," The Script Broker® Educational Technologies, 2016 "My Shorts Story – How Writing Shorts Can Lead to a Hollywood Career," *Hollywood Scriptwriter Magazine*, 2005
"Seven Deadly Pitching Sins," *Hollywood Scriptwriter Magazine*, 2005 (with Laura Scheiner)
"Walking The Talk: 21 Tips Towards Dialogue That Sells," *Scr(i)pt Magazine*, 2004, 2016 (with Kristopher White)
"Navigating the Film Festival Circuit," *Hollywood & Vine Magazine*, 2002 (with Darren Foster)

SELECT WRITER/PRODUCER/DIRECTOR EXPERIENCE: 1995 - Present

Co-Creator, *Tatuaje de Amor*, Cable Series Pilot, Spectrum Films, (optioned)
Associate Producer/Supervising Professor, *Germaphobia*, University of Southern California, (Dornsife College, Arts, Letters & Sciences Science Film Grant, 2014)
Director/Writer/Producer, *Stop 14*, Political Video Campaign, Peace & Freedom Party

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Co-Creator, *The Smarter Sex*, Web Series Pilot Presentation, tbwa\chiat\day
 Co-Writer/Director/Producer, *Strike Doodly*, Short mockumentary (for WGAw) Producer,
Mariama: A Tale of Freedom and Grace, Electric Lodge Theatre
 Co-Writer/Director, *e-Bride*, Comedy Feature Script, Vika Films, LLC
 Writer/Director/Producer, *Tattoo U*, Reality Pilot, Laurelwood Ent./FX Channel Executive
 Producer/Writer, *Sunset Tattoo*, Television Series Presentation, A Band Apart
 Writer/Director/Host, *Funny U Should Ask: Humor Heals*, Internet Talk Show, NWEZ
 Co-Writer/Director/Producer, *Not Afraid to Laugh*, Short Documentary, Noble House
 Entertainment, Inc. in association with Buffalo Rose Productions (nominee
 Peabody/Communicator Award/Archived in the Museum of Broadcasting)
 Co-Writer, *Interior Spaces*, Short Script, adapted from a John Irving story, Chanticleer Films
 Writer, “Memoir: Sherwood Anderson,” adapted from a Sherwood Anderson short story,
 Noble House Entertainment, Inc.
 Writer, *Lance Sterling Monster Master*, Adaptation of a novel, Feature Script, Force Majeure
 Films
 Co-Writer, *Shadowhawk*, Thriller Feature Script, Radiant Productions, optioned
 Co-Creator, *Delphis*, *Teen Angel* Backdoor Pilots, Interscope Communications, optioned
 Co-Director, *Tell About the South: Voices in Black & White*, Feature Documentary, Agee Films
 Executive Producer, *The Substitute 2: School’s Out*, Live Entertainment, MGM and HBO Co-
 Writer/Director, *Peacock Blues*, Short Film, Showtime Entertainment
 Executive Producer, *The Substitute*, Live Entertainment, Inc.
 Writer, *Truth? Or Dare!*, Drama Feature Film Script, Trimark Entertainment
 Director/Producer, *Gulls*, by Robert Hewitt, Power House Theatre (Domestic Premiere)
 Director/Producer, *Shy of Dallas*, Theatre Forty (World Premiere)
 Director/Producer, *Dusa, Fish, Stas & Vi*, by Pam Gems, Odyssey Theatre
 Additionally, published short stories, poetry in various anthologies

EDUCATION:

Master in Professional Writing (Creative Writing) 2015

University of Southern California, Dornsife College of Letters, Arts & Sciences

Bachelor in Fine Art (Film/Television) 1975

California Institute of the Arts, (Myrtle Posner Scholarship Award)

University of Edinburgh Summer Program, Theatre Arts, (Scottish Arts Council Award)

AWARDS & HONORS:

Peabody Award Nominee (*Not Afraid to Laugh*) Communicator Award (*Not Afraid to Laugh*)

Museum of Broadcasting & Video Librarian Selection / Archived for “Excellence, Social
 Relevance and Social Significance” (*Not Afraid to Laugh*)

First Prize, Audience Favorite, Moondance International Film Festival (*Peacock*

Blues) NALIP Screenwriting Fellowship (*Off The Grid*)

E.M. Koeppel Short Fiction Contest Winner, Top 10 Stories of Distinction (*Finding Ha’Shem*)

Beverly Hills Short Story Contest, Honorable Mention (*The Monarch*

Butterfly) Discovery Program Grants Award (*Peacock Blues*, *Interior*
Spaces)

IDA Distinguished Documentary Achievement Award (*Tell About the South – Part*

One) Drama-Logue Critic’s Award for Best Direction & Production (*The Closed Door*)

Scottish Arts Council Scholarship Award, Grampian TV, Scotland (*In No Sense*)

University of Southern California, Science Film Grant, Third Place (*Germaphobia*)

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DEVORAH CUTLER-RUBENSTEIN CV

MEMBERSHIPS AND AFFILIATIONS:

WGAW: Writers Guild of America West
WIF: Women in Film
NALIP: National Association of Latino Independent Producers
SCBWI: Society of Children's Bookwriters
and Illustrators IACM: International
Association for Comparative Mythology
VFP: Vail Filmmaker Project Member
Advisory Board
CAA: College Arts Association
ADBC-DG: Descendants Group of the American Defenders of Bataan &
Corregidor, Inc. NMAAHC: Charter Member of the Smithsonian National
Museum of African American History
and Culture.
PSA: Poetry Society of America
CAPE: The Coalition of Asian Pacifics in Entertainment

REFERENCES:

Michael Toshiyuki Uno

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JLT Productions
2008 N. Berendo Street
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